STO

UNIVERSITY of
PENNSYLVANIA
LIBRARIES

REVITALIZING THE BEACHFRONT OF CAPE MAY

Shu-Chen Chiu

A THESIS

in

Historic Preservation

Presented to the Faculties of the University of Pennsylvania in
Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

1998

Supervisor and Graduate Group Chair
Frank G. Matero
Associate Professor of Architecture

Reader
William C. Bolger
National Park Service

UNIVERSITY
of
PENNSYLVANIA
LIBRARIES

Acknowledgments

I would never have been able to complete this thesis without the guidance and assistance provided to me by many people.

Special thanks is due to my thesis advisor, Bill Bolger. His time, which is a real commodity, was appreciated as was the many discussions we had over the formulation of this thesis. I would also like to thank Professor George Thomas and Michael Calafati, being a Penn Alum in Historic Preservation Program, who provided me with a window onto the world of Cape May. Richard Berman, a Ph.D. in City and Regional Planning Department of Penn, gave me the comments of this research and introduced some very useful reference to stable my framework. Ted Cavanash, in the Map Collection of the Free Library of Philadelphia, Lisa and Mary, in the Construction Zoning Office of the City Hall of Cape May, helped me to gather the materials. Many thanks to all of you for your advice and assistance.

Thanks also to my classmates, especially Jeff, Eileen, Anne, Dana, Julie, and Chris. It was wonderful to have each other to get through these two years.

No acknowledgment would be complete without the mention of my friends and family. Special thanks is to my best friend, Yen-Ju, and my boyfriend, Shen-Kai, for their care and encouragement. Final thanks is to my dear parents, who let me go far away home and learn the independence in life. Thanks for various other forms of support in these years at Penn and throughout my life. Thank you.

Table of Contents

Title Page i
Acknowledgments ii
Table of Contents iii
List of Figures iv
List of Table iv
List of Illustrations v

I. Introduction
A. Introductory Statement 1
B. Statement of Purpose 2
C. Methodology 2

II. History of Cape May
A. Early History 3
B. History of Cape May in the Nineteenth Century 7
C. Twentieth Century Cape May 11

III. Existing and Revising the Boundary of Historic District
A. Defining Boundaries 12
B. Existing Cape May Historic District Boundary in Nomination Form 15
C. Historic Preservation Districts in 1994 Master Plan of Cape May City 19
D. Revising Temporary Boundaries of National Historic Landmark District 23

IV. Detail Survey and Analysis of Beach Avenue
A. Historic Transformation of Beach Avenue 25
B. Survey of Historic Structures and New Constructions along Beach Ave. 40

V. Evaluation and Design Recommendations for Beach Avenue
A. Design Review and Design Guidelines for Beach Avenue 45
B. Design Recommendations for Improving Beach Avenue 50

VI. Conclusions **57**

Appendices
Illustrations 58
Bibliography 92

List of Figures (All photographs were taken by the author unless otherwise credited.)

Figure 1. The geographical location of Cape May. 5
Figure 2. Colonial period of Cape May in 1726. 6
Figure 3. The map of Cape May City in 1877. 10
Figure 4. The carriage city tour on the Beach Avenue. 11
Figure 5. The boundaries of the National Historic Landmark District in 1976. 18
Figure 6. The boundaries for local Historic District of Cape May in 1990. 22
Figure 7. The tentative revised boundary for NHL District. 24
Figure 8. Congress Hall. 27
Figure 9. The new Columbia House. 28
Figure 10. The Atlantic Hotel. 29
Figure 11. The Windsor Hotel. 30
Figure 12. The Stockton Hotel. 31
Figure 13. The old Boardwalk. 32
Figure 14. The Hotel Lafayette. 33
Figure 15. The Colonial Hotel. 34
Figure 16. The floor plan and drawing of Hotel Cape May. 35
Figure 17. The Macomber Hotel. 36
Figure 18. The loss of the Admiral Hotel. 39
Figure 19. The modern Regent Hotel and Congress Hall. 48
Figure 20. A lot of incompatible hotels on Beach Avenue. 49
Figure 21. The suggesting streetscape of Beach Avenue. 51
Figure 22. Street furniture elements. 52
Figure 23. The boardwalk. 53
Figure 24. The general use of the boardwalk. 54
Figure 25. Special activity taking place on the boardwalk. 54
Figure 26. Streets are perpendicular to the beach and create nodes. 55
Figure 27. Grouping of benches and trees to create special setting. 56

List of Table

Table 1. The block survey along Beach Avenue. 41

List of Illustrations

Illustration 1. The transformation of Block 1-3. 59
Illustration 2. The transformation of Block 4-5. 60
Illustration 3. The transformation of Block 4-5. 61
Illustration 4. The transformation of Block 6-8. 62
Illustration 5. The transformation of Block 6-8. 63
Illustration 6. The transformation of Block 9-11. 64
Illustration 7. The transformation of Block 12-14. 65
Illustration 8. The transformation of Block 15-16. 66
Illustration 9. The transformation of Block 17-18. 67
Illustration 10. The transformation of Block 19-20. 68
Illustration 11. The transformation of Block 21-22. 69
Illustration 12. The transformation of Block 23-24. 70
Illustration 13. The Survey of Block 1-2. 71
Illustration 14. The Survey of Block 3-4. 72
Illustration 15. The Survey of Block 5. 73
Illustration 16. The Survey of Block 5. 74
Illustration 17. The Survey of Block 6-7. 75
Illustration 18. The Survey of Block 8. 76
Illustration 19. The Survey of Block 9-10. 77
Illustration 20. The Survey of Block 11. 78
Illustration 21. The Survey of Block 12. 79
Illustration 22. The Survey of Block 13-14. 80
Illustration 23. The Survey of Block 15. 81
Illustration 24. The Survey of Block 16. 82
Illustration 25. The Survey of Block 17. 83
Illustration 26. The Survey of Block 18. 84
Illustration 27. The Survey of Block 18. 85
Illustration 28. The Survey of Block 19. 86
Illustration 29. The Survey of Block 20. 87
Illustration 30. The Survey of Block 21. 88
Illustration 31. The Survey of Block 22. 89
Illustration 32. The Survey of Block 23. 90
Illustration 33. The Survey of Block 24. 91

I. Introduction

A. Introductory Statement

Cape May has one of the largest intact collections of woodframed and sheathed buildings from the second half of the 19th century in the United States. It contains over twelve hundred historic summer-houses, old hotels and commercial structures that give the resort a homogeneous architectural character. It remains today a living textbook of late Nineteenth and early Twentieth Century vernacular American buildings.

Cape May was popular through most of the Nineteenth Century as a seaside resort. During this period many large-scale hotels dominated the resort's beachfront. Due to fire, demolition, and redevelopment most hotels of this type no longer stand. The Lafayette Hotel was demolished in 1968, and the Windsor Hotel was lost to fire in 1978. The most recent loss was the demolition of the Christian Admiral Hotel only two years ago. This year, Congress Hall faces possible threats from deterioration as well as a pending redevelopment. Even though the situation was declined, Congress Hall and Colonial Hotel (today Inn of Cape May) are two of several significant hotels surviving in that era along the Beach Avenue. Moreover, their monumental and elegant scale stands in stark contrast to the small-scale structures that predominate in the city's historic district. They survive as anomalies, which provide some much needed variety and enrichment of the historic fabric.

In terms of building type, their preservation is necessary to maintain important examples of the large eminent hotels on the beachfront. This is especially true in the

contemporary context where the proliferation of large modern hotels and motels obscures the understanding of what were the historic accommodations in the seaside community.

B. Statement of Purpose

Significant research, like the historic structure survey by Carolyn Pitts, occurred over the past two decades. It is now necessary to conduct new research to understand the evolving condition of Cape May in recent years. The purpose of this thesis is twofold. First, to describe and assess appropriate revised boundaries for the Cape May National Historic Landmark District. Second, to focus on Beach Avenue which will be surveyed and evaluated in detail, as being useful in the revitalization of the urban circumstance.

C. Methodology

The methods of study will be completed in detail in the following sections. The first step is to review the existing historic district boundaries and to revise as appropriate. General background research includes collecting several city maps of different periods, to help illustrate the transformation of Beach Avenue. It is important to investigate the physical environment of Beach Avenue as a beginning for comprehensive evaluation. Following the review of fieldwork, the next chapter will display the plan and elevation of each block along Beach Avenue. Two cases will be studied as examples for discussing the design review and design guidelines. And finally, suggestions will be made for improving the physical surroundings of Beach Avenue.

II. History of Cape May

A. Early History

Long before the first Europeans explored the coast of the New World, Cape May County was inhabited by a branch of the Lenni-Lenape tribe of Indians (the Kechemeche) who found the climate and wild life excellent. Cape May was actually discovered by Sir Henry Hudson on August 28, 1609. He entered the Delaware Bay and landed a few miles north of Cape May Point. Cape May was named for Cornelius Jacobson Mey, a Dutchman representing the Dutch West India Company. Mey explored the coast in 1621 Shortly after his visit, in May of 1630, Samuel Godyn and Samuel Blommaert representing the same company made the first land purchase in the county.[1] They bought from the Indians a tract along the bay from Cape May Point (figure 1). A New Netherlands colony was then established. In 1632 Davi Pieterson DeVries, a prominent seaman become the first landowner in Cape May. In 1638 English colonists from New England migrated to expand the whaling industry and Town Bank was founded. Later, the English assumed control of the area in the 1660s.

In 1687 Doctor Daniel Coxe of London, a Quaker, began organization of a government and established headquarters at Town Bank on Coxehall Creek (figure 2). He constructed a manor house called Coxe Hall, which became a religious meeting house and town hall. In 1692, the West Jersey Society bought all of Dr Coxe's holdings - 95,000 acres.

[1] Carolyn Pitts, National Register of Historic Places Inventory -- Nomination Form, "8. Statement of Significance" (10 February 1976) for the Cape May Historical District.

In the 18th century the whalers and farmers developed an economy based on the resources at hand and created the foundation for the flourishing seaside resort that grew to international fame in the 19th century.

In the colonial period people who lived along the New Jersey shore worked raising cattle, gathering oysters, whaling or making salt.[2] The whaling industry developed accommodations for the whalers on the Delaware Bay shore, mostly coming from New England and Long Island to settle for a short time. It was a reasonable and profitable business, however, following the Revolutionary War whales grew rare at the Jersey shore, and by 1810 the industry had come to an end. The markets of salt along the Jersey shore flourished in the first of the war. Nevertheless, the introduction of mined salt and its importation from abroad reduced its price and this business was abandoned.

[2] Figure 2: Map of "Town" or Portsmouth as it appeared in 1726. Lower Precinct. Cape May. NJ Copied from an original map showing the site of the first white settlement at Cape May on the shore of Delaware Bay about four miles above Cape May Point. Cape May Geographic Society. Cape May. NJ Russ Lyons. 1951.

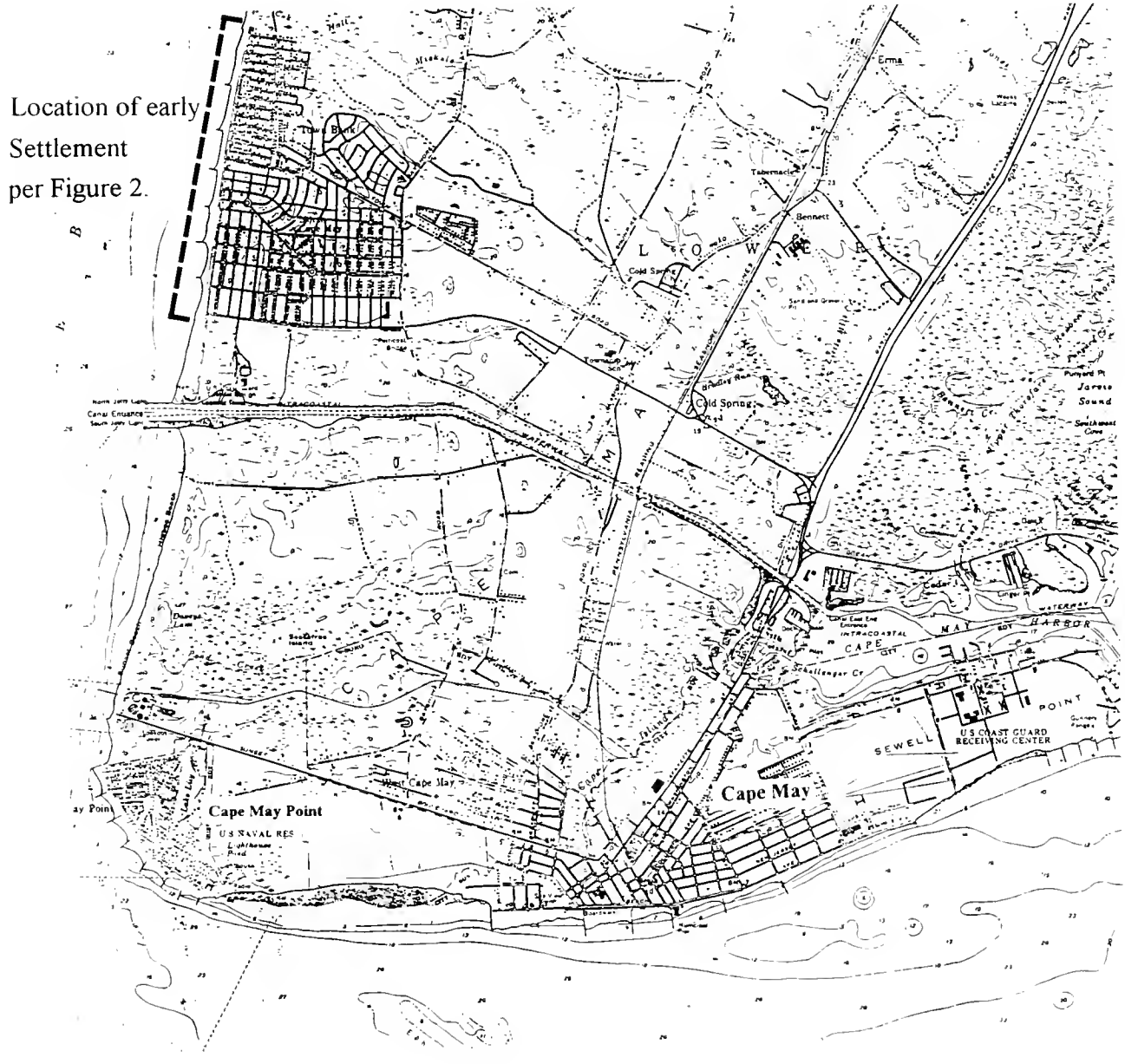


Figure 1 The geographical location of Cape May, New Jersey U.S Geological Survey photorevised in 1972, from the Map Library, University of Pennsylvania

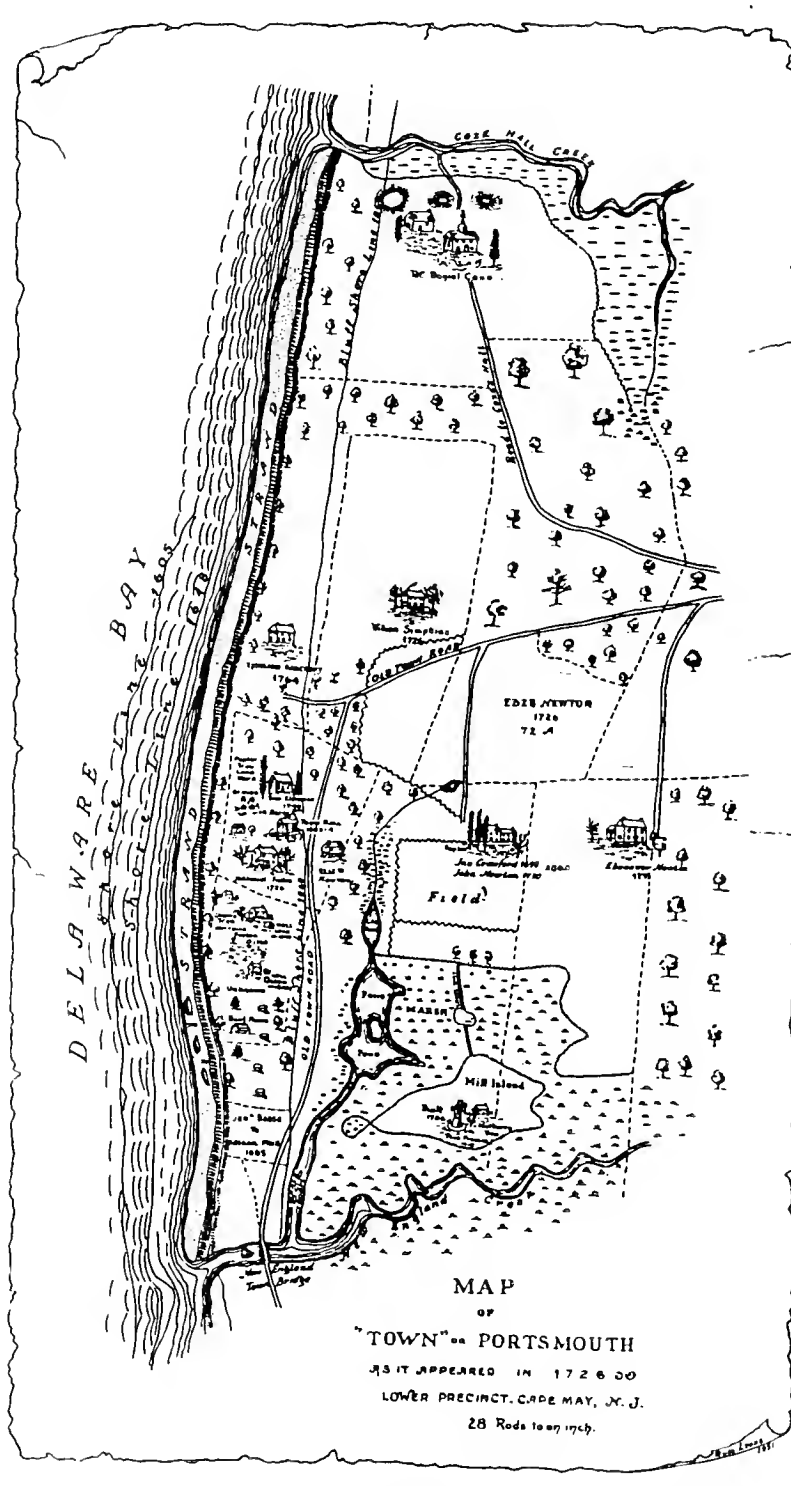


Figure 2. Colonial period of Cape May in 1726. Cape May Geographic Society, Cape May, NJ, Russ Lyons, 1951.

B. History of Cape May in the 19th Century

It was reasonable to develop Cape May as a national known resort, because of its natural resources, such as the beach, the wetlands, birds, and fortunate location. There are smooth, broad beaches of fine-grained sand, which sloped gradually down to the Atlantic's surf. Most important was Cape May's location at the southern tip of New Jersey. In the age of the boat as the major transportation, the site near the confluence of the Atlantic ocean and Delaware River assured Cape May's growth. The introduction of boat travel in 1802 between Philadelphia and Cape May during the summer season, changed the city's major industry into tourism.

The first four hotels in Cape May were the Hughes's Atlantic Hotel, Congress Hall, the Mansion House, and the Centre House. In 1816, Thomas H. Hughes built the Congress Hall. The Mansion House was built by Richard S. Ludlum in 1832. The fourth major rooming hotel is the Centre House having been constructed by Barber and Howe in 1840. By 1840's, the town had already four large hotels, several smaller inns, and about fifty houses. The town had gradually grown into an important resort.

By 1848, Cape May was large enough to become a separate township. The town was incorporated as a city in March of 1851, and the name was changed from Cape Island to Cape May City. In 1854, the railroad linked Camden to Atlantic City (Absecon), and it reached Cape May in 1863. By the 1860's the traffic on the railroad greatly increased, turned it into a profitable operation. Its only rivals in the United States were Newport, Rhode Island; Saratoga Springs, New York; and Long Branch, New Jersey.[3]

The growth was due to the railroad built in that period and the city became the most fashionable resort on the Jersey shore. Its hotels and cottages were occupied by rich Philadelphians, New Yorkers, Baltimoreans and guests from others cities. A number of

[3] Carolyn Pitts, National Register of Historic Places Inventory -- Nomination Form, "8. Significance" (10 February 1976).

famous hotels were constructed during this period. The Mount Vernon Hotel, a typical resort and locally called the largest in the world, was built and its fame helped to popularize Cape May. Unfortunately in September of 1856, the Mount Vernon Hotel burned to the ground. The United States Hotel, which was built in 1851, burned in the disastrous fire of 1869. The Great Fire of 1869 leveled two city blocks between Ocean and Jackson streets, from Washington Street to the ocean (figure 3).

Two years after the 1873 nationwide depression, Henry Sawyer, the city's local hero of the Civil War, planned to construct the rooming house later known as the Chalfonte Hotel. In 1876, the Arlington House (today Huntington House) was constructed by John Kromer on the opposite side of the town.[4] The first of Cape May's ocean piers were also constructed in the 1870s, which were erected across from the various hotels and served not only as places for enjoyment, but also as landings for the various pilot boats that still brought visitors to the city.

In 1878, Cape May was devastated by a fire more terrible than the 1869 Great Fire. Almost the entire area, which had been rebuilt following the last fire, from Congress Street to Ocean Street and from Washington Street to the ocean, was destroyed again (figure 3).

The Reading Company completed the second railroad to Cape May in 1894. By the late 19th century, Cape May had become a major resort on the Jersey shore, accessible by stagecoach and two railroads. From the middle 19th century to the early 20th century, hundreds of buildings were constructed. Distinguished architects at work in Cape May during the second half of the 19th century included Samuel Sloan, Stephen Decatur Button and Frank Furness, as well as many local carpenters. They used textbooks and

[4] Carolyn Pitts. National Register of Historic Places Inventory -- Nomination Form, "7. Description" (10 February 1976).

trade journals and improvised freely on what they thought to be traditional styles – Greek Revival, Gothic, Queen Anne, Italianate, Elizabethan, Eastlake, Mansard, etc. Cape May retains a great number of excellent examples of the elegant summer residence.

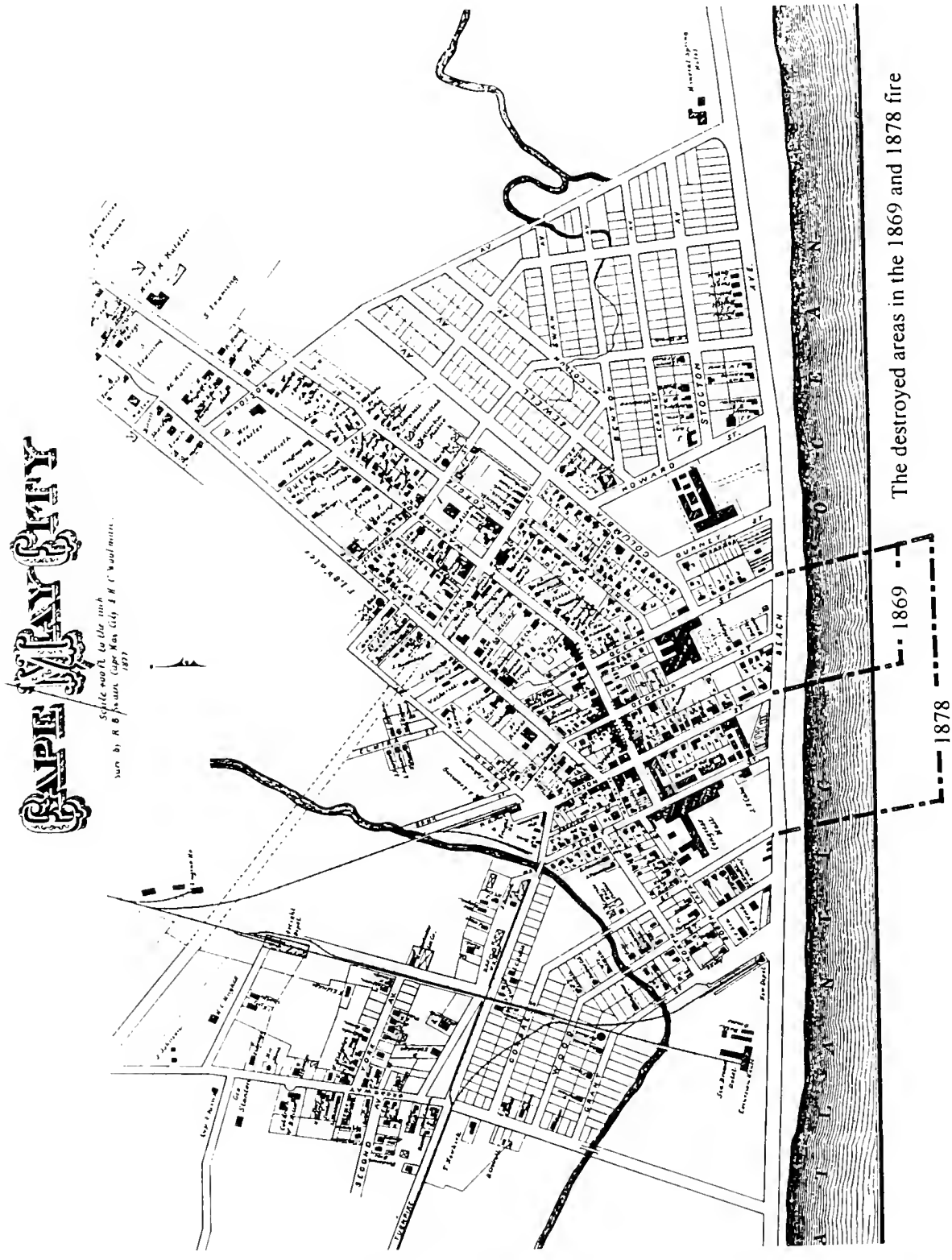


Figure 3. The Map of Cape May City in 1877.

C. Twentieth Century Cape May

There were also a number of significant structures of the first decade of 20th century designed by distinguished architectural firms such as McKim, Mead and White, and the Philadelphia firm of Zanzinger, Medary and Borie. In 1905, the Hotel Cape May was built as a large brick, concrete and steel hotel. During this period, several fine examples of period revival homes were built in the portion of the city, which the Hotel Cape May dominated. Close to the grand hotel on the beachfront is the George W. Boyd House, in the Georgian Revival style, designed by Philadelphia architect Frank Seeburger in 1911. A few blocks away, the 1912 Nelson Z. Graves House was built in the Mission Revival style.[5]

Today, the local fishing industry, the Coast Guard base and the summer tourist trade constitute the city's economic foundation. Cape May's historic districts not only were listed on both the National and State Registers of Historic Places for their architectural, historic and cultural significance, but also was designated a National Historic Landmark District by the National Park Service, U.S. Department of the Interior in 1976.

Figure 4: The carriage city tour on Beach Avenue.

[5] George E. Thomas and Carl Doebley, Cape May, Queen of the Seaside Resorts (Philadelphia: The Art Alliance Press, 1976): 156.

III. Revising the Boundary of Historic District

A. Defining Boundaries

According to "National Register Bulletin 21: Defining Boundaries for National Register Properties"[6], to prepare a National Register nomination includes collecting, evaluating and presenting the information required to document the property and justify its historic significance. Documentation establishes the significance and integrity of a property, the physical location and extent of the property. The Boundary information is recorded in Section 10, Geographical Data, on the National Register Registration Form.

Carefully defined boundaries are important for several reasons. The boundaries include the resources that contribute to the significance of the property. Furthermore, boundaries may also have legal and management implications. For example, only the area within the boundaries of a National Register nomination may be considered for Federal Internal Revenue Service preservation tax incentives and charitable contributions. State and local laws that require consideration of historic resources may also refer to these boundaries in the application of regulations or design controls. National Register boundaries, therefore, may have various implications that can affect the property's future. However, under Federal law, these considerations apply only to federal government actions affecting the property. National Register listing does not limit the private owner's use of the property. Private property owners can do anything they wish with their property without any Federal license, permit, or funding.

[6] Donna J. Seifert, National Register Bulletin 21: Defining Boundaries for National Register Properties, National Park Service, U.S. Department of the Interior: 1995.

Guidelines for definition of boundaries for National Historic Districts:

I. Basic guidelines for all properties

1. The boundaries should comprise but not exceed the extent of the significant resources and land areas comprising the property.

2. Include all historic features of the property, but do not include buffer zones or acreage not directly contributing to the significance of the property.

3. Exclude peripheral areas that no longer retain integrity due to alterations in physical conditions or setting caused by human forces, such as development, or natural forces, such as erosion.

4. Include small areas that are disturbed or lack significance when they are completely surrounded by eligible resources.

5. Define a discontinuous property when large areas lacking eligible resources separate portions of the eligible resource.

II. Guidelines for Historic and Architectural Districts

The first recommendation is to select boundaries that encompass the single area of land containing the significant concentration of buildings, sites, structures, or objects making up the district. The district's significance and historic integrity should help determine the boundaries. Factors to be considered are:

1. Visual Barriers that mark a change in the historic character of the area or that break the continuity of the district, such as new construction, highways, or development of a different character.

2. Visual Changes in the character of the area due to different architectural styles, types or periods, or to a decline in the concentration of contributing resources.

3. Boundaries at a specific time in history, such as the original city limits or the legally recorded boundaries of a housing subdivision, estate, or ranch.

4. Clearly differentiated patterns of historic development, such as commercial versus residential or industrial.

5. A historic district may contain discontinuous elements only under the following circumstances:

- When visual continuity is not a factor of historic significance, when resources are geographically separate, and when the intervening space lacks significance.
- When cultural resources are interconnected by natural features that are excluded from the National Register listing.
- When a portion of a district has been separated by intervening development or highway construction and when the separated portion has sufficient significance and integrity to meet the National Register Criteria.

III. Factors of Consideration

- Integrity: The majority of the property must retain integrity of location, design, setting, feeling, and association to be eligible.
- Setting and Landscape Features: Natural features of the landscape and areas at the margins of the eligible resources may be included when such areas were historically an integral part of the property.
- Use: The eligible resource may include open spaces, natural land forms, designed landscapes, or natural resources that were integral part of the property's historic use.

- Research Potential: For properties eligible under "Criterion D", define boundaries that include all of the resources with integrity that have the potential to yield important information about the past.

B. Cape May Historic District Boundary in Nomination Form of 1976

Cape May has one of the largest collections of late 19th century frame buildings left in the United States. It contains over 600 summer houses, old hotels, and commercial structures that give it a homogeneous architectural character, a kind of textbook of vernacular American building. The entire City of Cape May was officially designated a "National Historic Landmark" by the National Park Service, U.S. Department of the Interior in 1976. The boundary of National Historic Landmark of Cape May is as the following (figure 5):

Beginning at the point where the incorporated city boundary meets the Atlantic Ocean shoreline at the west end of Cape May City, the national historic landmark boundary follows the shoreline in an easterly direction to the west boundary of the U.S. Coast Guard Receiving Center; thence north along the west Coast Guard property line to the shoreline of Cape May Harbor; thence westerly along the shoreline of the Harbor to the mouth of Cape Island Creek; thence southwesterly along the incorporated city boundary line, which follows the center line of the Creek, to the north property lines on the north side of Myrtle Street; thence northwesterly along these property lines to their intersection with Park Boulevard; thence south along the east curb of Park Boulevard to the intersection with West Perry Street; thence westerly along southern curb of West Perry Street (Sunset Boulevard farther west) to the west property lines of the properties on the west side of the last residential street on the west end of Cape May City; hence southerly along the west property lines to their intersection with the incorporated city boundary; thence southwesterly along the incorporated city boundary to the beginning point. [7]

[7] Carolyn Pitts, National Register of Historic Places Inventory -- Nomination Form, "10. Geographical Data" (10 February 1976).

Cape May Historic District has suffered with threats, destruction, as well as new construction inside its boundaries. Some of the large beachfront hotels have been lost over the past few decades. For instance, the Lafayette Hotel which was built in 1882, torn down in 1968, and the Windsor Hotel built in 1879, was lost to fire in 1978. The most recent loss was the demolition of the Christian Admiral Hotel only two years ago. The Admiral, a large resort hotel built in 1905-08, and vacated in 1992 was demolished in 1996. Occupying an entire block at the northern end of the District, the Admiral's property value greatly exceeded the redevelopment value of the hotel in itself. The original site of the Admiral Hotel is now being subdivided for a single-family house development. The loss of the hotel has a major impact on the integrity of the entire northern flank of the District. This year, Congress Hall faces the possible threats from proposed redevelopment. In order to make the preservation program effective, it should be consistent with the Master Plan for the city.

The National Park Service (NPS), through the National Historic Landmark (NHL) Program, has the responsibility for monitoring the condition of the NHL's, and to include in an annual report to Congress a list of the threatened historic properties. The Cape May District has been included for the last four years in these reports as a Priority One damaged and threatened landmark. Meanwhile, the city was listed by Preservation New Jersey as one of the state's 10 most endangered historic sites in spring of 1998. In addition, the National Trust for Historic Places has nominated Cape May for its list of the 11 most endangered sites in the country. In other words, the NPS listing means that the Landmark is one in which the threats are imminent and could irretrievably alter the

characteristics, which made it a NHL. The NPS recommends the revision of boundaries for designated properties when changes are identified in the condition of the resources or the setting in relation to the time of listing of the landmark. If the resources and their setting lose integrity and no longer contribute to the significance of the landmark, it is appropriate to revise the boundaries. Consequently, the NHL Program is engaging in a re-evaluation of the District's boundaries, in order to consider excluding portions of the city that have lost historic integrity. This undertaking began in January 1997 in order to assess the current conditions of the city's historic properties.

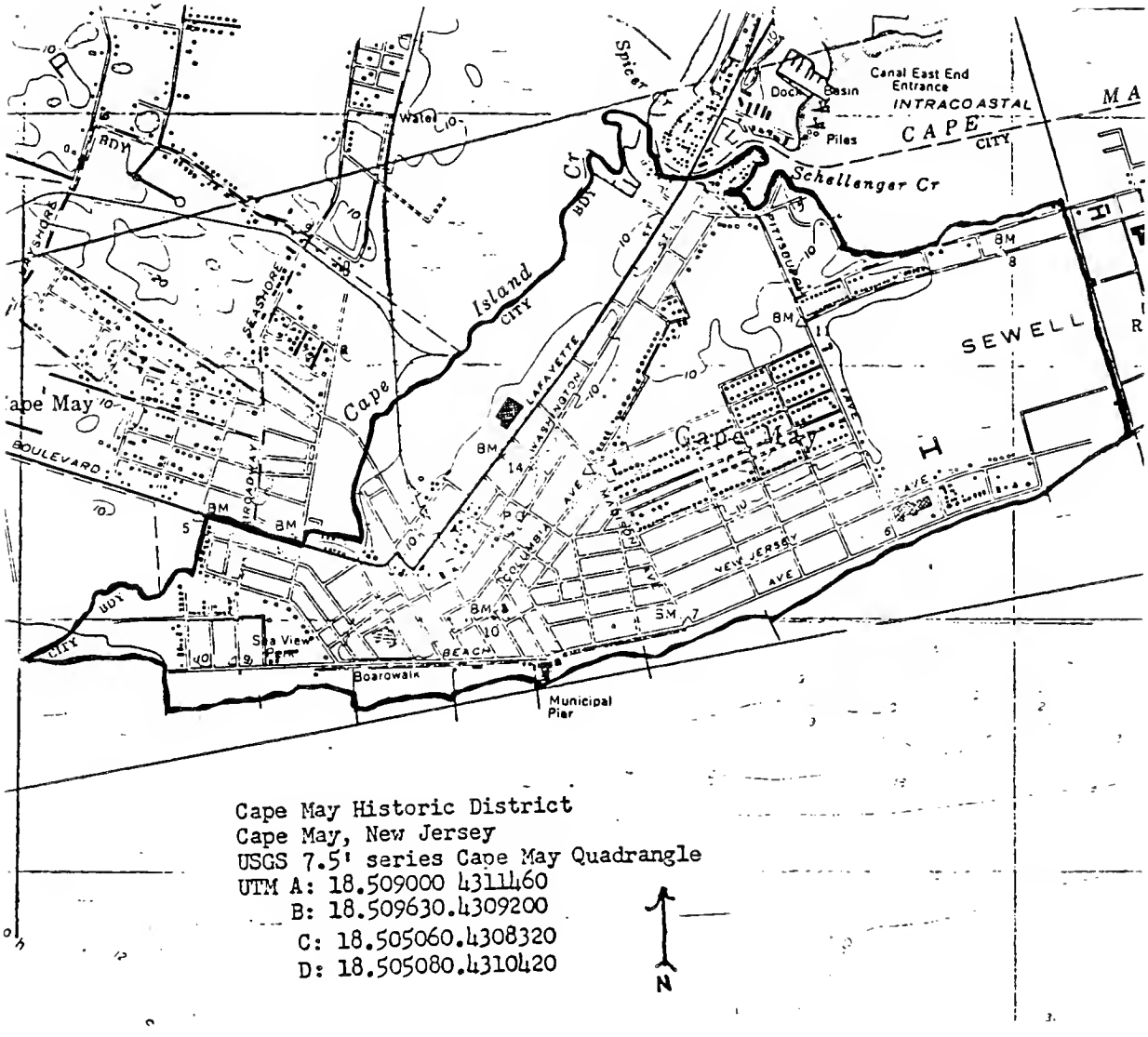


Figure 5. The boundaries of Cape May Historic Landmark District designated in 1976.

C. Historic Preservation Districts in 1994 Master Plan of Cape May City

It is the intention of City Council to complete a survey of all buildings within the city limits to assess their historic significance. Such a survey would indicate whether additional local districts or structures should be designated. The City's Historic Preservation Commission uses the following criteria to designate historic structures, sites and districts:[8]

(A) Structures and Sites

"Individually Designated Sites" are defined by the Historic Preservation Commission as the "the tax lot or lots in whole or in part upon which a Designated Historic Structure is located, as designated by the Historic Preservation Commission."

1. Age
   The structure must be at least fifty years old.
2. Architecture
   The structure must be the work of a noted architect or must be a significant example of a building type or style of architecture.
3. Engineering
   The structure must have local historic significance related to one of the following:
   (a) Method of construction
   (b) Structural innovation
   (c) Mechanical systems
4. Historic Background
   The structure must be significant in the history of the City, the State, or the Nation in one or more of the following ways:
   (a) Association with a significant event or person.
   (b) Association with a significant era or way of life. This includes historic landmarks which are significant for the role they have played in the cultural, artistic, religious, commercial, industrial, military, transportation or cultural history of the area.

(B) Districts

1. Definition
   The City's Zoning Ordinance defines "historic district" as one or more historic sites and intervening or surrounding properties that significantly affect or are affected by the quality and character of the site(s). This definition is in

[8] Historic Preservation Element of the Master Plan in 1994, City of Cape May, New Jersey: pp.9-12.

accordance with the definition for "historic district" contained in the Municipal Land Use Law, N.J.S.A. 40: 55D-4, Section 3.1.
2. The Historic Preservation Commission shall recommend to Council designation of Historic Districts based on their significance in one or more of the following areas: architecture, engineering or history.
3. The Historic Preservation Commission also stipulates that Historic District shall possess a "sense of place", meaning that each one shall have qualities that distinguish it from other areas. These qualities include a characteristic scale, use of building materials, building type, style, architectural ornamentation and historic association.

Based on an informal preliminary survey, the Historic Preservation Commission believed that most of Cape May, from the mean water line of the Atlantic to the Harbor will eventually be included within one or another historic district. It was expected that only those areas of the City, which were developed entirely in the mid-twentieth century, would not be included in historic districts.

The Historic Preservation District is an overlay district that regulates existing historically significant structures and/or uses in conjunction with the applicable zoning district that has been established for the property in question. Two Historic Preservation Districts have been established by the City Council; the Primary District and the Secondary District. The boundaries are as follows (figure 6):

The Primary District encompasses those properties contained in the following area: starting at the northwest corner of Gurney and Beach Avenues, west along Beach to Windsor, north along Windsor to North, east along North to Perry, north along Perry to West Perry, east along West Perry to Jackson, south along Jackson to Lafayette, east along Lafayette to Jefferson (does not include properties along Jefferson), south along Jefferson to Washington, east along Washington to Franklin, south along Franklin to Sewell, west along Sewell to Howard, north along Howard to Columbia, west along Columbia to Gurney and finally, south along Gurney to the point of beginning.

The Secondary Historic District is located in four areas of the City. These areas are described below. All properties contained in these areas are subject to the requirements as established.

1. Starting at the northwest corner of Beach and Windsor Avenues, west along Beach to Second, north on Second to Mount Vernon, east on Mount Vernon to Broadway, north on Broadway to West Perry, east on West Perry to Perry, south on Perry to North, west on North to Windsor and south along Windsor to the point of beginning.

2. Starting at the northeast corner of Lafayette and Jackson Avenues, north along Jackson to West Perry, west on West Perry to the Cape Island Creek, north along Cape Island Creek for approximately 500 feet, east along a line that runs parallel to Broad Street to a point that extends approximately 250 feet east of South Jersey Avenue, south to the point where Franklin and Lafayette Avenues intersection and west along Lafayette to the point of beginning.

3. Starting at the northwest corner of Wilmington and Beach Avenues, west along Beach to Gurney, north along Gurney to Columbia, east on Columbia to Howard, south on Howard to Kearney, east on Kearney to Madison, south on Madison to New Jersey, east on New Jersey to Wilmington, and south on Wilmington to the point of beginning.

4. Starting at the northeast corner of Sewell and Franklin Avenues, north along Franklin to Washington, east along Washington to Jefferson (includes all properties along Jefferson), north along Jefferson to Lafayette, east along Lafayette for approximately 500 feet, than east along a line perpendicular to Lafayette for approximately 300 feet, east along a line parallel to Lafayette for approximately 4,000 feet, south along a line perpendicular to Lafayette to the point where Sidney intersects Lafayette, east on Lafayette to Washington (includes all properties along Washington west of West Street, and only includes those properties on the north side of Washington east of West Street), west along Washington to Madison, south along Madison to Courage (includes all properties along Courage), west along Courage to Jefferson, south along Jefferson to Sewell, east on Sewell to the point of beginning.

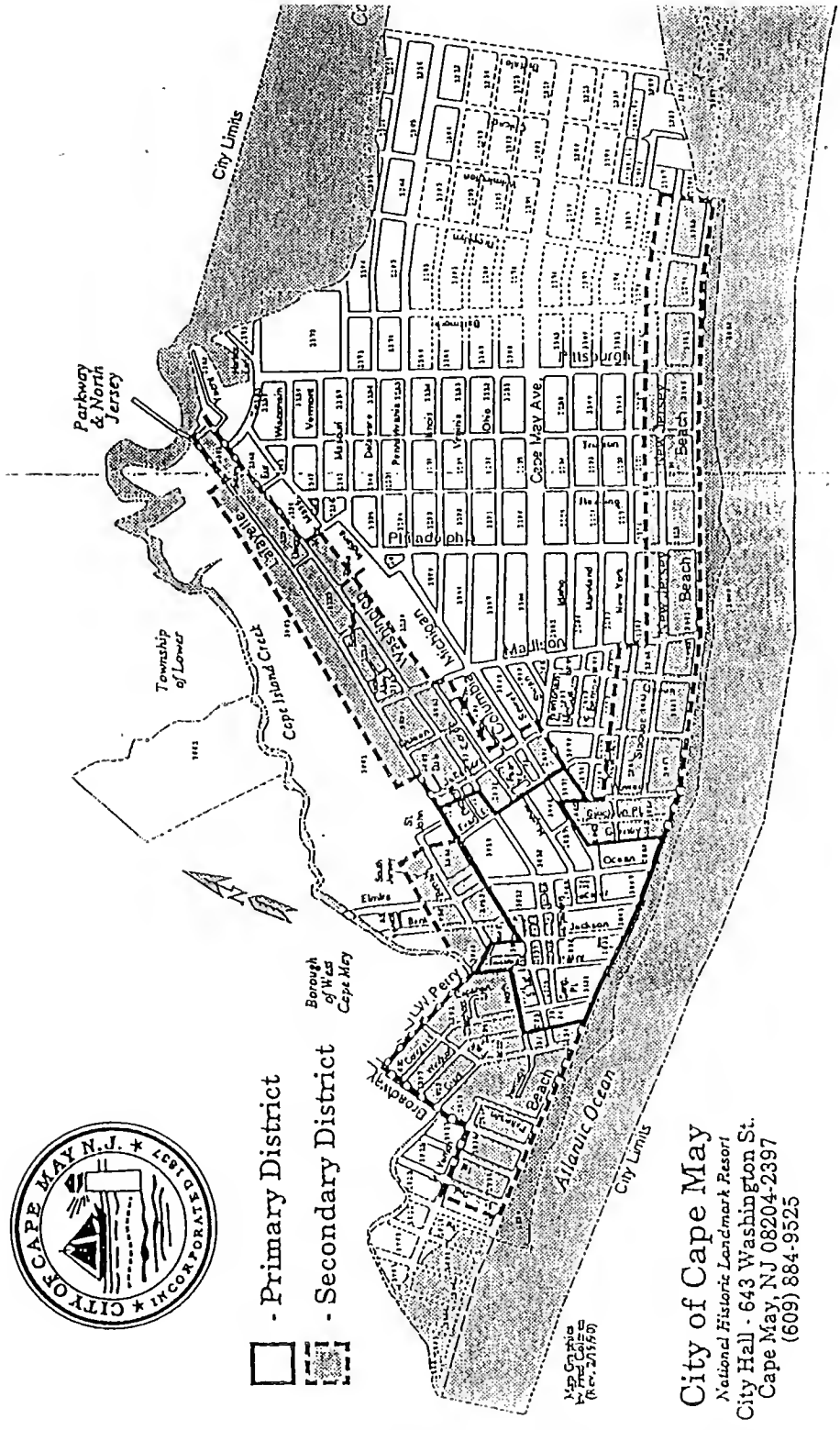


Figure 6. The boundaries of local Historic District for the City of Cape May. This map was revised in 1990.

D. 1998 Revising Temporary Boundaries of National Historic Landmark District

According to the current condition of contributing buildings, it will be reduced for the districts by comparing with the original NHL District Boundary in 1976. In order to the reconstruction of demolished historic buildings and erecting new modern houses, a number of blocks have been lost their significant character. The new development of East Cape May encompasses the style of architecture most in the middle 20th century that is not in the NHL boundary, except the south side of Maryland Avenue (including the properties along Maryland Avenue) (figure 7).

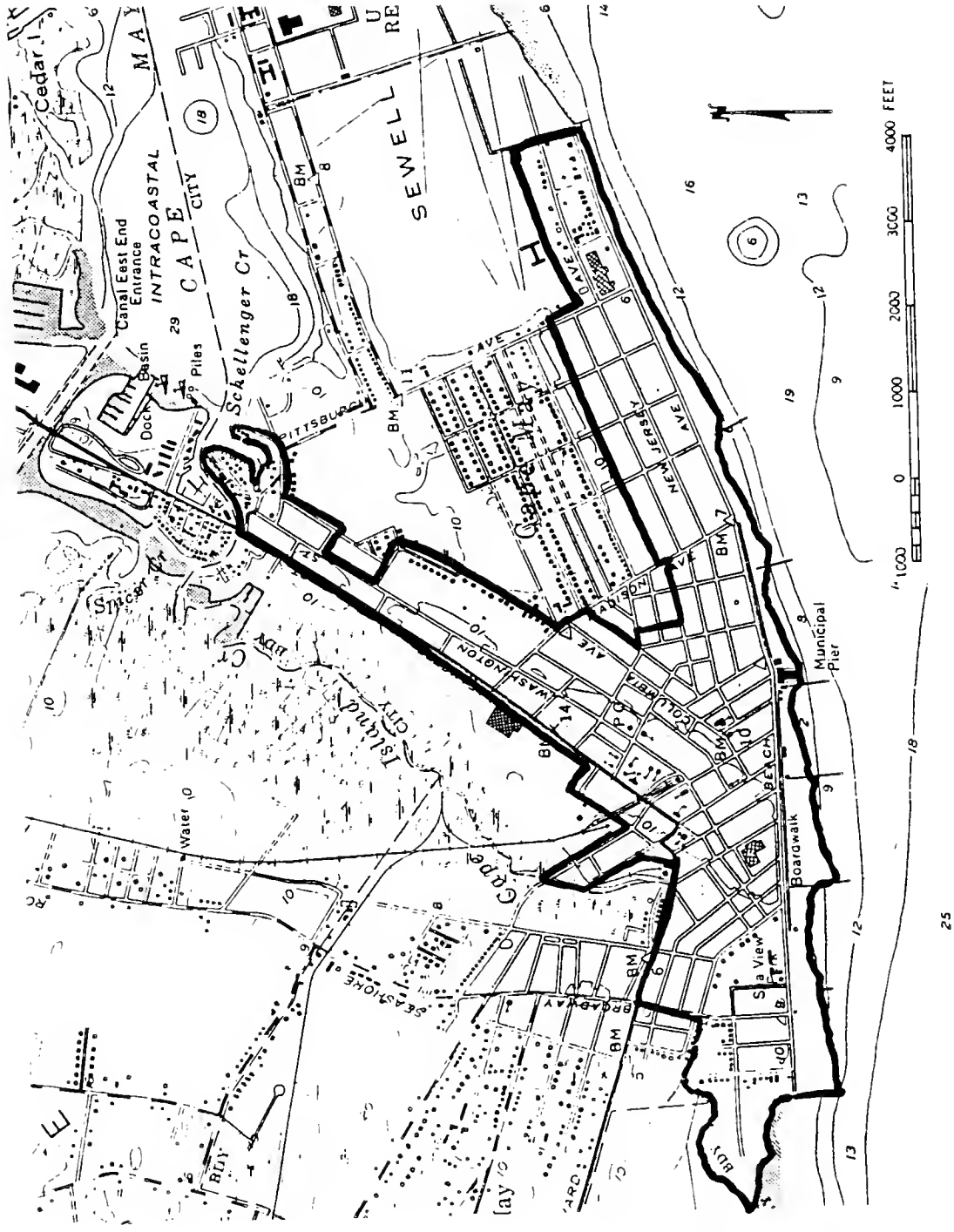


Figure 7. The tentative revised boundary for National Historic Landmark District.

IV. Historic Transformation and Detail Survey of the Beach Avenue

A. Historic Transformation of Beach Avenue

A property may have been the site of a number of buildings through several decades, and the amount of building coverage on a lot may ebb and flow. In the downtowns of most cities, the pace of change was rapid; the scale of rebuilding was revolutionary as new technologies developed; and the property market was volatile in an era of adjustments to the demands and opportunities of an expanding national urban system. The following segment will introduce the historic transformation of the properties along Beach Avenue in Cape May. The framework of analysis will combine the dynamic changes of property parcels with the development of street blocks. Moreover, the framework will be useful to portray the extent of short-term transformations and, when used in conjunction with archival records of real-estate transactions and corporate business histories, it can assist in understanding complex change.

Seen in two dimensions, from a plan perspective, the main theme is the change in the number of parcels per block. This transformation proceeded at different paces in different blocks. None the less, enough blocks contained some mix of generic and distinctive buildings to suggest the pattern of development throughout. From the Map of Cape May by R.B. Swain & H.C. Woolman in 1877, and the Sanborn Insurance Maps in 1935 and in 1972, to explore this plan transformation, it will be useful to focus on economy, since this was a key issue in the development of the block. As a historic resort, preserving the historic hotels is the one of most important issues, which can improve the

tourist development in Cape May. Therefore, the history of Cape May's hotels plays an important role in the city growth.

At the beginning of the nineteenth century, the center of the town was at the intersection of the lane from Schellinger's landing (now called Lafayette Street), and Cape Island Road (now West Perry Street which becomes Sunset Boulevard further out of town), the neighborhood of the present site of the Congress Hall. A number of large hotels, small inns and cottages were erected. All of those buildings bordered on the block formed by the ocean to the south, Jackson Street to the east, Perry Street to the west, and Washington Avenue to the north. Since then the gradual growth of the town into an important resort, the old town center still held well into the 1840s.[9]

In 1816 Thomas H. Hughes built the first Congress Hall Hotel, located at the west side of Perry Street, which was a large frame building three stories high, 108 feet long and 32 feet wide. Waters Miller enlarged Congress Hall in 1854. The eventual naming of Congress Hall was similar to that of other hotels in the city that celebrated the nation: National Hall, The Hotel Lafayette, and The Mount Vernon - none of which stand today.[10] Congress Hall was the only rebuilt hotel in the burned district after the great fire of 1878. The Congress Hall region was redeveloped after the fire, and the lot was subdivided creating Congress Place. The move assured that the rebuilt Congress Hall could not be as large as its predecessor. The new Congress Hall was thus less than half the size of its

[9] George E. Thomas and Carl Doebley, Cape May, Queen of the Seaside Resorts (Philadelphia: The Art Alliance Press, 1976): 22.

[10] Calafati, Michael. Congress Hall Hotel: an Historic Structure Report. A master's thesis in the Graduate Program in Historic Preservation of University of Pennsylvania. Philadelphia, 1991: 21.

predecessor, was designed by J. F. Meyer in 1879, which still stands today. (Figure 8. & Illustrations 4, 5)

Figure 8: Congress Hall (From the Free Library of Philadelphia)

A review of other hotels in the city of a type and scale similar to Congress Hall indicate that Meyer's design was the embodiment of the archetypal Cape May hotel. The Sea Breeze of 1867, the Stockton Hotel of 1868, the Windsor of 1879, and the Colonial Hotel of 1894 were all constructed with a L-shaped or modified L-shaped plan and along the Beach Avenue.

The Columbia House, constructed on the Decatur Street by George Hildreth in 1846, was survived from the fire of 1869 However, the Columbia House was still demolished by the later fire of 1878 and never replaced. The New Columbia Hotel was erected by Deery and Keerl with picturesque massing, asymmetrical composition and rich surface textures that had become popular in contemporary designs. The New Columbia

Hotel which built an extension in 1883, nevertheless soon was burned in 1889 and not reconstructed. (Figure 9. & Illustration 6)

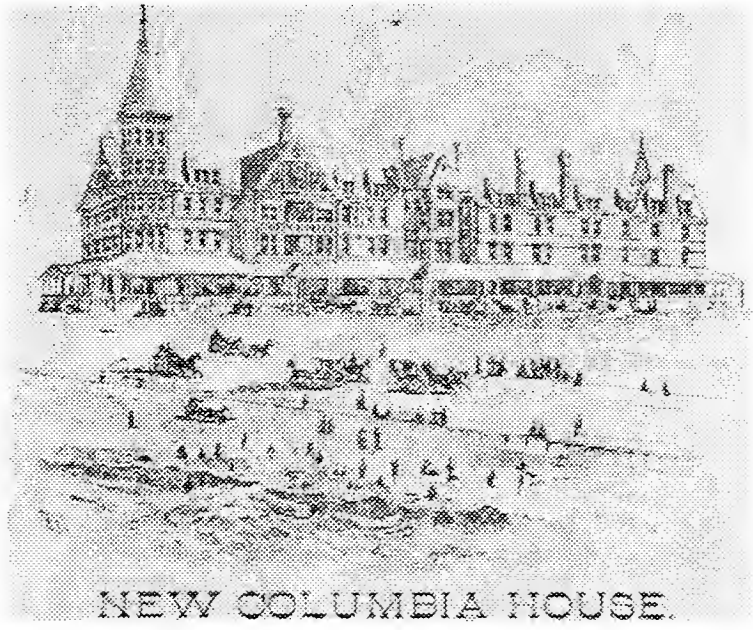


Figure 9: The New Columbia House (Thomas, 1976: 88)

A major hotel, the Sea Breeze, was constructed on the dunes, just to the west of Grant Street, during the winter of 1867-68, which contained a restaurant, changing facilities, and day rooms for day trippers. The building was L-shaped, with one wing 240 feet long and other 75 feet long, and was framed out of town and assembled on the site under its designer, Cecil Williamson, the engineer for the railroad. Although it was not a complete hotel, as it contained only a few overnight rooms for the staff, it continued the use of the two primary visual elements of the Cape May hotel, the veranda on the outside and the clear-span dining room within. After serving two generations of travelers, the hotel was demolished in the summer of 1903. (Illustration 2.)

The New Atlantic of 1870, which was designed by Enos Williams, was replaced the demolished one by the fire of 1869, across Jackson Street on the site of the first Atlantic house. In his design, Williams followed the basic example of Button's Stockton Hotel of the previous year. The Atlantic Hotel was burned by the greater fire of 1878 again, and was never rebuilt. The Atlantic Terrace houses by Stephen D. Button were constructed on the site in 1891-92. (Figure 10. & Illustration 6.)

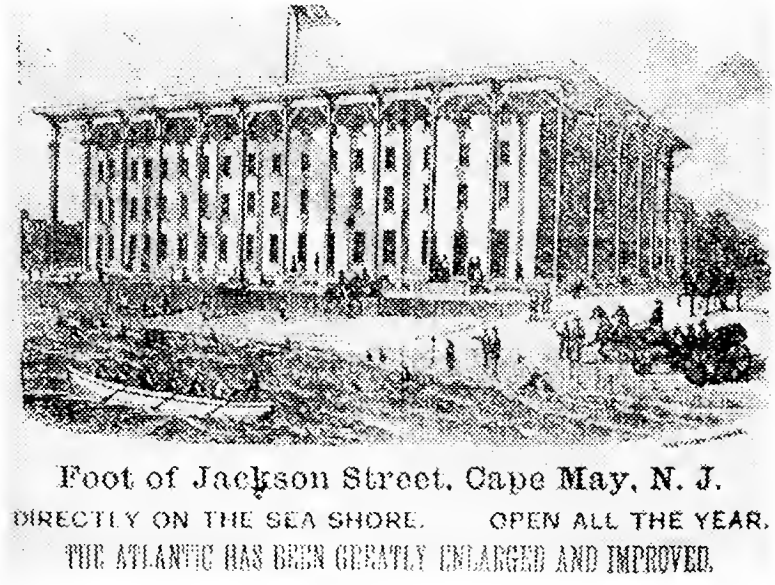


Figure 10: The Atlantic Hotel. (Thomas, 1976: 83)

The Windsor Hotel was erected next to the Congress Hall by Stephen D. Button, after the 1878 fire on the land formerly occupied by the Thomas Whitney cottage. The Windsor was "L-shaped" Second Empire style with clapboards, and two story porches. In 1899 the fourth floor and the elevator were added. Unfortunately, the hotel was burned by the fire in 1978. (Figure 11. & Illustration 4, 5.)

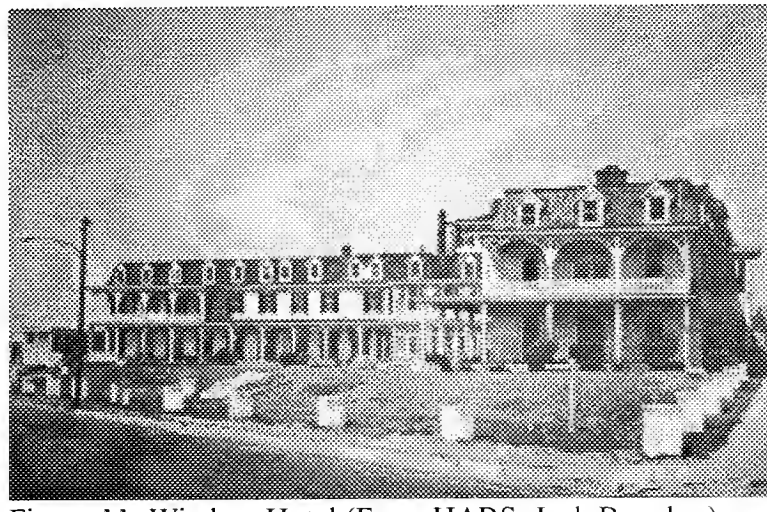


Figure 11: Windsor Hotel (From HABS, Jack Boucher)

The Stockton Hotel was constructed on the marshlands between Gurney Street, Columbia Avenue, and the ocean, which was completed in the summer of 1869. Eight identical "cottages" built in the same year, reputedly used for overflow guests for the large Stockton Hotel across the street. These eight cottages accommodated for families that wanted privacy. When the hotel was torn down in 1910, all of these identical cottages were sold to individual owners. These cottages are an excellent example of small Victorian row house. E. A. Warne and William Sewell built these cottages on Gurney Street opposite the Stockton Hotel. (Figure 12. & Illustration 7.)

In 1872, Button built the Marine Villa, a new type of inn that was smaller than a hotel but grander than a boarding house. It established the pattern followed by the later small hostelries of the same type, including the Chalfonte of 1875, and the almost identical Carroll Villa of 1882. In later years, the Marine Villa added a wing, making the building L-shaped. A final alteration occurred in 1891.

Figure 12: Stockton Hotel (Thomas, 1976: 82)

Only few cottages were erected along the Beach Avenue in 1869-74, one for Henry Tatham (805 Beach Avenue), one for Mrs. Diane Kearney (815 Beach Avenue), one designed by Richard Souder for Joseph Lewis (now named the Baronet, 819 Beach Avenue), and the other one for Mr. Albert of Baltimore.[11] (Illustration 8.)

In the meantime, the summer houses, hotels, and other establishments of tourist industry were spreading east and west along the beach. Toward eastbound along the Beach Avenue, a number of parcels were extended at Madison Avenue. Farther to the west, on Grant Street, a summer station was erected by the West Jersey Railroad. In 1876, the station was replaced by a much grander building designed by Joseph Wilson, architect and engineer for the Pennsylvania Railroad.

Later, the most important project was the construction of a boardwalk and a public road along the beachfront, which created a great promenade and assured access to the

[11] George E. Thomas and Carl Doebley, Cape May, Queen of the Seaside Resorts (Philadelphia: The Art Alliance Press, 1976): 29.

ocean for the general populace.[12] Several ocean piers were constructed in the 1870s. The most meaningful ocean pier was constructed for Victor Denizot, near Decatur Street in 1878. It was 600 feet long and was constructed by Hand and Ware. They were erected across from the various hotels and serviced not only as places for enjoyment of a cooling sea breeze, but also as landing for the various pilot boats that brought visitors to the town.

Figure 13: The old Boardwalk. (Thawley, 1989: 20)

After Denizot erecting the ocean pier, he built the Ocean View House in 1879, located at the corner of Decatur Street and Beach Avenue. This building was typical of the small guest houses that had been constructed ever since the Marine Villa. Three years later, in 1882, Denizot hired Stephen D. Button to design a new hotel, the Hotel Lafayette

[12] George E. Thomas and Carl Doebley, Cape May, Queen of the Seaside Resorts (Philadelphia: The Art Alliance Press. 1976): 27.

(demolished 1968), across Decatur Street. The whole area might have been called Denizot's corner. (Figure 14. & Illustration 6.)

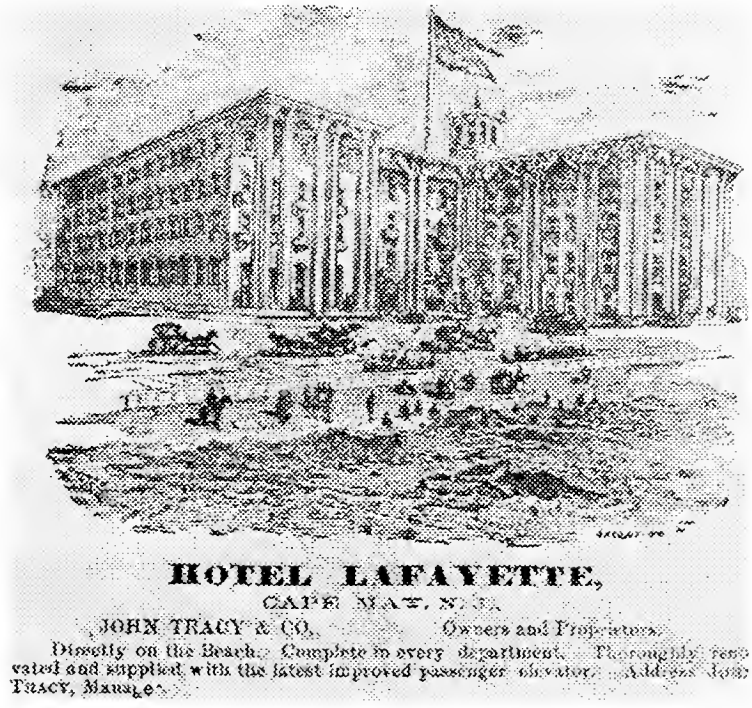


Figure 14: The Hotel Lafayette (Thomas, 1976: 88)

The Stockton Baths were constructed in 1879, which stood at Gurney Street and Beach Avenue, and were designed according to the most up-to-date fashions. The Stockton Baths were small enough to have served as a model for later domestic architecture in the resort. Moreover, they were partially demolished and moved in the 1960s, for erecting a new motel beside the Colonial. In addition to provide a parking lot for the Colonial Hotel, the Star Villa, built in 1884, was moved to the other site near the Admiral Hotel in 1967. (Illustration 7.)

During the 1890s, only two more hotels were constructed along the Beach Avenue. The Baltimore Inn was built on land across Jackson Street from the by-then-destroyed New Columbia in 1892-93. The Colonial Hotel was designed and built by Cape May resident William Church, over the winter of 1894-95. He built a four-story mansarded hotel, with towers at the corners of the façade similar to those on the Baltimore Inn. The beachfront was lined with L-shaped hotels that gave a measured pace to Beach Avenue. By 1895 every beachfront block from Windsor to Howard Street contained a hotel, except for the two blocks: one between Perry and Jackson streets, which had been the site of the New Columbia, and another one between Ocean and Gurney streets.

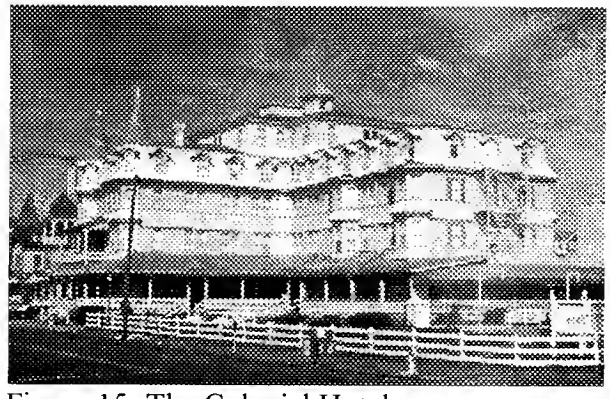


Figure 15: The Colonial Hotel.

At the beginning of the twentieth century, Cape May's role as a resort was very insecure. The old hotels were gradually destroyed one by one, some by fire, such as the Marine Villa, and others were pulled down because they were no longer profitable, such as the Sea Breeze House and the Stockton Hotel.

In 1905, a great brick, concrete and steel hotel of six stories and Georgian Revival style in East Cape May, the Hotel Cape May (later named the Christian Admiral), was constructed by Frederick Osterling. The new hotel was opened in the spring of 1908, and contained 350 rooms, grand lobbies, and vast dining rooms. The Hotel was vacated due to financial problems in 1992, and was demolished in 1996. An entire block of the Admiral Hotel is now being subdivided for a single-family house development. (Figure 16. & Illustration 11.)

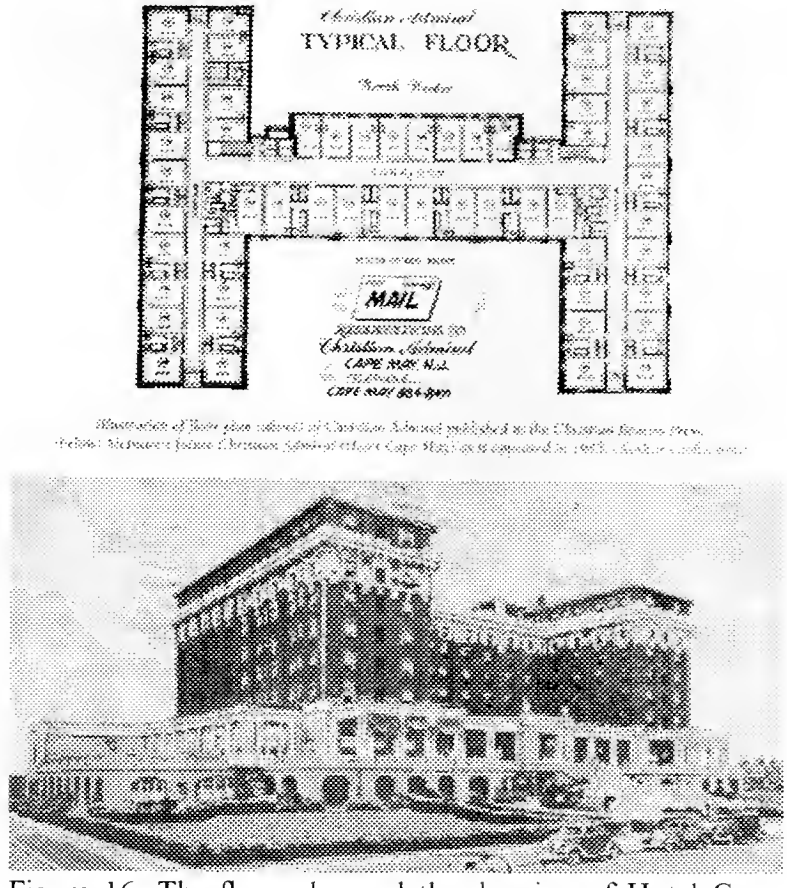


Figure 16: The floor plan and the drawing of Hotel Cape May, Admiral as it appeared in 1943. (Salvini: 122)

Several fine examples of period revival houses were built next to the grand hotel on the beachfront. They were the George W. Boyd House in 1911, designed by Philadelphia architect Frank Seeburger, in the Georgian Revival style[13], and the 1912 Nelson Z. Graves House in the Mission Revival style.[14] (Illustration 12.)

The Macomber Hotel, with the shingle style, was erected as a middle class hotel in 1918-21. When the aging Stockton Hotel, which was described in the Stockton Cottages, was torn down in 1910 supposedly to make way for new construction The fact was that the city block where the once-magnificent hotel stood would remain empty until 1914. No large modern hotel was built on the site and the block was subdivided into lots to accommodate cottages, the First Baptist Church (today Cape Island Baptist) and the smaller New Stockton Villa (today the Macomber).[15] (Figure 17. & Illustration 7.)

Figure 17: The Macomber Hotel (Thomas, 1976: 197)

[13] Carolyn Pitts. National Register of Historic Places Inventory -- Nomination Form. "7. Description" (10 February 1976).
[14] George E. Thomas and Carl Doebley. Cape May, Queen of the Seaside Resorts (Philadelphia: The Art Alliance Press. 1976): 156.
[15] Emil R. Salvini. The Summer City By the Sea: Cape May, New Jersey- An Illustrated History (New Jersey: Rutgers University Press. 1995): 93.

During the 1962 storm nearly the entire town was submerged, first under water and then under sand. The boardwalk was destroyed for its entire length. The new plans for reconstruction by the U.S. Department of Housing and Urban Development and local office, included that the beachfront was adapted to automobiles and new hotels were erected, defenses against future storms were planned.

In addition, two prime limited-access highways, the Garden State Parkway and the Atlantic City Expressway, were built in the post World War II era to link other portions of the New Jersey shore with the major population centers. It increased the development of the cities along the highways and also brought the automobile culture. The impetus came to Cape May directly. Large and small motor inns were built along Beach Avenue. Mostly, the bulk of these were located at either east or west of the city's primary historic district. The following segment will describe more details by illustrations.

On the other hand, there was the harmful influence for the old buildings. A number of beachfront hotels and houses were altered or replaced because of the needs to convert for modern facilities and to provide off street parking. The lawns of the Congress and the Windsor became parking lots. The Windsor was burned by the fire, and was replaced by a modern hotel finally. (Illustration 4, 5.) The Baltimore Inn was destroyed to make way for a new building, the Seaport, which was elevated off the ground so that the tourists' cars could be parked underneath. (Illustration 6.) The Star Villa was transported from its site to a new location near Shelton Cottage to make room for a parking lot for guests of the Colonial. (Illustration 7.) The major buildings of the Stockton Bath House complex were moved, and the changing room was demolished for making a motel

extension for the Colonial. The old Lafayette Hotel was demolished to make room for a new hotel, the Marquis de Lafayette, with parking facilities at the rear, and the two Cottages that belonged to the Lafayette Hotel were moved from their site and replaced by a new motel, the Lafayette Motor Inn. (Illustration 6.) The two villas, the Morning Star and Evening Star, were moved from Ocean Street to a vacant lot near the Admiral Hotel. The Evening Star was eventually demolished to accommodate parking; the Morning Star survives today as a condominium complex.

The transformation of Beach Avenue could show the changes of urban pattern and economic development from the different period maps. The 1877 City Map shows the early hotels and the initial center of the city. Some of the buildings in this period were lost by the fire of 1878, and some of those were demolished for up-to-date fashion.

Up to the 1930's, the architecture of Cape May presented a zenith of resort architecture. The buildings constructed during that period are the contributing elements of the NHL District today. Therefore, the 1935 Insurance Map shows the most important point that is the historic structures existing within the district boundary. During the period of the 1930s, the economic depression prevented development of any new hotels World War II and a series of hurricanes along Jersey shore in the 1940s - 50s, all contributed to a low point in Cape May's development. The following reconstruction for the ravage, the city had a rapid variation. By 1970s, a number of modern hotels and motels were constructed along Beach Avenue. These several decades were the declining period for Cape May's architecture.

The 1972 Insurance Map indicated that several blocks were by that date occupied by large, modern hotels and motels. After designation as a National Historic Landmark District by the National Park Service in 1976, the pace of demolition of historic structures was decreased and historic preservation began making great progress. After twenty years, Beach Avenue still has several obvious losses, which are the 1879 Windsor Hotel, the 1885 Sea Crest Inn and the 1905 Admiral Hotel. (Figure 18. & Illustration 2, 3, 4, 5, 11.) It appears that a more detailed study is needed to understand the transformation of Cape May in order to improve the tourist development. (Illustration 1-12.)

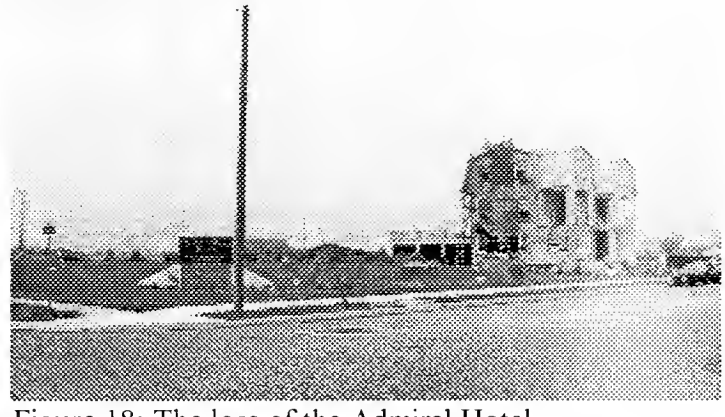


Figure 18: The loss of the Admiral Hotel.

B. Survey of Historic Structures and New Constructions along Beach Avenue

There are three important historic construction surveys of Cape May, the 1964 historic sites survey of the primary historic district compiled by Pitts, the 1974 criteria for secondary historic districts and 1988 survey of historic structures by Historic Preservation Commission of Cape May. All of these records included only the significant or key buildings in the City of Cape May. Therefore, it is very necessary to comprehensively survey in detail all structures in order to realize the current condition of Beach Avenue. This survey will include not only the contributing buildings but also the post 1930's new construction along Beach Avenue. We can use the 1972 Insurance Map as the base map and to add the changes by gathered fieldwork and examination of the 1987 aerial photographs[16]. Second, to subdivide Beach Avenue into twenty-four units by blocks and to present the elevation of each block with photographs. Some combination of plan and elevation may be a more useful way of analyzing changes (Illustration 13-33).

The Table 1 shows the summary of the block survey of Beach Avenue, which includes the block number, 1 to 24 from the west to the east end of Beach Avenue, the block boundary, the building names inside the block boundary along Beach Avenue, the building type (new construction or contributing building), and the building amount inside the block.

Ten entire blocks contain all new constructions along Beach Avenue: blocks 1, 4, 5, 6, 7, 9, 11, 13, 20, and 22, are mostly modern hotels and motels. Only two blocks, the block 16 and 23, embrace all contributing historic structures. There are eighty-eight

structures in the twenty-four blocks along Beach Avenue, with forty contributing buildings (45%) and forty-eight new buildings (55%).

At the end of the Nineteenth Century, Cape May had a great beachfront district that consisted of a number of summer houses and elegant hotels. After a century, the beachfront has gradually been replaced by modern buildings, most of which are out of scale and stylistically incompatible with the historic district. Only three large historic hotels, Congress Hotel, Colonial Hotel and Macomber Hotel, and a number of significant houses stand along Beach Avenue today. Historic designation is not enough; Cape May needs to be able to provide methods to preserve the surviving integrity and to avoid further destruction.

Table 1: The block survey along Beach Avenue
(N-new construction, C-contributing building)

Block Number	Block Boundary	Building Name	Building Type	Building Amount
1	Between beach and Second Ave.	Cove Restaurant Jetty Motel	N N	2
2	Between Second and First Ave.	304 Modified Early 1920's 302 Early 20th Shingle Style 300 Mt. Vernon Motel	C C N	3
3	Between First and Broadway Ave.	213 Modern Gray Bungalow 211 Surf Motel 201 Surf Apt. Early 20th House	N N C	3
4	Between Broadway and Patterson Ave.	New Sea Crest Inn 105 Colton Court Motel Inn	N N	2

[16] The aerial picture of the city is displayed in City Hall of Cape May, taken by Town and Country Aerial Views Company, Picture # 501-35, on September 1987.

5	Between Patterson and Grant Ave.	59 Bungalow Undistinguished 51 Coachman Motel Inn Rusty Nail Bar & Grill Summer Station Hotel The Capers Inn Restaurant	N N N N N N	6
6	Between Grant and Windsor Ave.	Sandpiper Beach Inn	N	1
7	Between Windsor and Congress St.	Regent Hotel	N	1
8	Between Congress and Perry St.	Congress Hall Uncle Bill's Pancake House	C N	2
9	Between Perry and Jackson St.	301 Restaurant 303-305 Shops 311-317 Shops 319 Restaurant	N N N N	5
10	Between Jackson and Decotur St.	411 Mini Golf Course 417 Restaurant 421-427 Shops 429 Restaurant of 1878	N N C C	4
11	Between Decotur and Ocean St.	501 Marquis de Lafayette & Lafayette Motel Inn	N	1
12	Between Ocean and Gurney St.	601 Inn of Cape May (Colonial Hotel, 1894) 615 Avondale Motel Inn	C N	2
13	Between Gurney Ave. and Stockton Pl.	701-715 Shops & Movie Theatre	N	1
14	Between Stockton Pl. and Howard St.	Heritage Motel Inn 727 Macomber Hotel of 1918	N C	2
15	Between Howard and Jefferson St.	805 Stockton Manor, 1872 (mansard style) 809 Stockton Motel Inns 815 May Caper Guest House, 1869 819 The Baronet, 1870 823 Heather Inn, 1899 825 Guest house, 1899	C N C C C C	6

16	Between Jefferson St. and Queen Ave.	901 Gonzaga House, modified Beaux Arts style	C	10
		905 Clapboard	C	
		911 House with Stick style, 1870	C	
		913 New Cedar Shakes	C	
		915 House	C	
		921 House of 1870	C	
		927 Sea Mist	C	
		931 Winship Inn, 1881(mansard style)	C	
		933 Beach Front Apts.	C	
		937 House of 1912, Shingle style	C	
17	Between Queen and Madison Ave.	1001 Brick cottage with clapboard, 1910	C	4
		1005 Modified Beaux Arts House, 1923	C	
		1015 House	C	
		1025 Montreal Motel	N	
18	Between Madison and Philadelphia Ave.	1031 Capri Motel	N	5
		1035 Atlas Motel Inn	N	
		1039 Periwinkle Inn	N	
		1041 Kiwanis, old life saving station, 1890	C	
		1047 Grand Hotels & Convention Center	N	
19	Between Philadelphia and Reading Ave.	1101 Palace Suites	N	6
		1107 Philadelphia Beach Hotel	N	
		1111 Buckingham Motel	N	
		1117 Cedar Share, Shingle style, 1916	C	
		1123 Rhythm of the Sea Inn, Prairie, 1912	C	
		1127 Motel	N	
20	Between Reading and Trenton Ave.	1205 Cape Plaza Motel	N	5
		1217 Large modern house	N	
		1221 Large modern house	N	
		1225 Large modern house	N	
		1229 Large modern house	N	
21	Between Trenton and Pittsburgh Ave.	1303 Peter Shields Inn(Heritage House), George Revival style, 1906	C	4
		1305 Morning Star Villa, 1884	C	
		1315 La Mer Motel	N	
		1325 Pier House Restaurant	N	
22	Between Pittsburgh and Baltimore Ave.	1401- Constructing single-family house	N	1

23	Between Baltimore and Brooklyn Ave.	1501 Herbert Euler House, George Revival, 1911 1507 Leslie Young House, Shingle style cedar shake, 1912 1513 Flat roof house, cedar shake 1515 Shingle style house 1517 Shingle style house 1519 Shingle style house 1521 Shingle style house	C C C C C C C	7
24	Between Brooklyn and Wilmington Ave.	1601 Shingle style house, 1910 1607 Shingle style house 1613 Bungalow 1621 Victoria's Walk Inn 1623 Modern Apts.	C N C N N	5
	Total:	Contributing buildings New Constructions	40 48	88

V. Design Review, Design Guidelines and Design Recommendations for Beach Avenue

A. The Design Review and Design Guidelines

What distinguishes design review in the historic district from many other situations is the setting: there is an existing, established context with determined boundaries to which the community attributes identified cultural values and meanings.

A preservation commission or review board is appointed to review proposed alterations, changes, and demolitions to existing buildings and new construction projects within district boundaries. It will be revisited to analyze the evolution of the review process, including its impact on new design in the districts over a period of time and how the process and results will be perceived by the local people. In the meantime, the professionals, preservationists, commission members and the general public are snarling for a consensus of what is "appropriate" or "compatible" new design for historic districts. "Compatible" as used in the 1970s, placed a greater emphasis on scale, mass, and materials than on details. In contrast, "contextual" gave far greater importance to a borrowing, exact or not, of shapes, detailing, and surface treatment from historic structures and styles, local or not. Clearly, the general public prefers designs that make some gesture to historic styles. Design professionals and preservationists advocate new buildings that respect the scale of a district but are " products of their time". From the past experience, what had been built in the districts with commission approval represented an architectural mix and experimentation.

Acceptable new design in historic district can reflect local perceptions of and aspirations for an area. People have become increasingly conscious of appealing to what they believe are tourists' expectations and to which they tie their economic livelihood.

Maintaining and improving property values is a major concern of residents in historic districts. It is generally believed that new buildings offering minimal contrast to surrounding historic structures are most likely to enhance property values.

Nevertheless, many communities around the country are developing standards and guidelines for consecution in the historic districts in order to protect their valuable resources. They are discovering that straightforward guidelines are invaluable to successful projects where much cooperation among parties is needed.

Many design-related decisions pertaining to such elements as square footage, setbacks, density, and parking are determined by nonhistoric zoning regulations that must be accommodated in new construction projects. The purpose of the Santa Fe Historic District, which was adopted by the city council in 1957, described the brief preserving statement:

> "In order to promote the economic, cultural and general welfare of the people of the city... it is deemed essential by the city council that the qualities relating to the history of Santa Fe... be preserved; some of these qualities being: the continued existence and preservation of historical areas and buildings; continued construction of buildings in the historic style, and a general harmony as to style, form, color, proportion, texture and material between buildings of historic design and those of more modern design."[17]

At the same time, a Historical Style Committee was established. Chief among its powers and duties was that the committee shall review and approve or deny all applications for new construction, exterior alteration and demolition of structures. . in the Historic District.

In 1982, planning staff drafted guidelines to the Historic District Ordinance to aid the board in interpretation of the phrase, present in the original ordinance, that the board

[17] SCHEER, Brenda Case & Wolfgang F.E. PREISER, ed. Design Review: Challenging Urban Aesthetic Control. An International Thomson Publishing Company, 1994: 97.

shall judge any proposed alteration or new structure for harmony with adjacent buildings. Specially, the guidelines, adopted by resolution, provided criteria relating to scale, continuity of streetscape, spatial quality of street sections. There are two aspects to describe more details: the Physical Description and the Design Standards. The Physical Description included building types, architectural styles, block form, street section and characteristic buildings. The Design Standards included maximum building height, maximum lot coverage, building placement and setbacks, minimum open space, landscape treatment, height of walls and fences, placement of parking and portals. These design controls could reflect the characteristic qualities of the district, not only for Santa Fe.

Another example of design guidelines is found in Seaside, a new town in Florida, which was voted one of the ten most significant designs of the 1980s. Seaside was designed as the reproduction of the fifty-and one-hundred-year-old styles by the firm of Andres Duany and Elizabeth Plater-Zyberk Architects in close cooperation with the owner and developer, Robert Davis. Duany and Plater-Zyberk devised a method for radically reconfiguring the composition of the typical residential street and for replacing its ersatz formulas of making fabric and space with coherent guidelines for controlled incremental growth. The most important contribution of this scheme is the diagram for describing the urban code and architectural code.[18]

The Seaside urban code sets up an interdependency between road width, landscaping, lot size, and housing type. Regulation of the spatial modeling of the street is perhaps its most important function. In addition, the success of the street section is equally dependent on its buildings. These are controlled by an architectural code which augments the urban code. The architectural code establishes window and massing

[18] MOHNEY, David & Keller EASTERLING, ed. Seaside: Making a Town in America. New York: Princeton Architectural Press, 1991.

proportions, a range of roof pitches, material restrictions, and some mandatory construction details. Doubtless, both of these codes assist the success of Seaside.

The Historic District Commission of Cape May was created in 1981. Its goal was to assist and collaborate with the Planning Board in the fulfillment of the Planning Board's duties. Also in 1981 the Zoning Ordinance defined the Primary and Secondary Districts, but it was not provided any control of uses of the properties outside of the Historic Districts. In 1985 the Historic Preservation Commission was established. In 1993 the Design Guideline were set to guide the Historic Preservation Commission in judging the appropriateness of design when its advice was sought by the City Council on City funded projects, and to advise the Planning Commission in reviewing applications for renovations or additions of structures within the Historic District boundaries. In 1997 the Ordinance was amended and defined the Planning Board to develop a Comprehensive Survey that will be advisory for the Planning Board. A review at the Historic Commission for renovations, additions, and demolition of any property located inside the Primary Historic

Figure 19. The modern Regent Hotel and the Congress Hall.

District is part of the requirements for the City's permit. A Certificate of Appropriateness or a denial of this certificate should be presented for the permit process to proceed

Along Beach Avenue, there are design guidelines for new buildings in East Cape May, which includes: exterior materials, windows, garages, streetscape and massing, berms and elevation above grade, and exterior lighting. The Historic Preservation Commission recommended that these new buildings re-enforce the local character by repeating design elements from the significant buildings. Among these design elements are the orientation, placement and massing of the building on the lot, the maintenance of the historic character of the streetscape, the use of symmetrical facades and porches, the limited palette of exterior sheathing materials, the characteristic window pattern, the height of the ground floor above grade, and the use of berms.

Figure 20: A lot of incompatible hotels on Beach Avenue.

B. Design Recommendations for Improving Beach Avenue

The design recommendations for improving Beach Avenue will include three aspects: historic buildings, new structures, and public improvements. The following recommendations are intended to ensure the maintenance of the historic structures in recognition of their important contribution to the quality of life in the city.

1. Historic buildings:

The exterior of a building is its protecting covering, and it is also the appearance of the building presents to the world. It is composed of a basic skin which gives strength and shelter, and details which are both decorative and functional. The details provide a building its character and individuality, and they are particularly important to 19th century buildings in Cape May. The Handbook for the designation and conservation of historic properties in the city[19], is already mentioned the maintenance and restoration.

It is necessary to establish more explicit design standards for historic review in order to help guide property owners in proposing appropriate designs for restorations or alterations to significant buildings. Each standard should be presented in a consistent format which includes graphic illustrations, a statement of critical concerns, an explanation of where and when these concerns are likely to occur, a section stating the recommended approach and a number of specific things that should be done to meet the objectives.[20]

[19] PITTS, Carolyn, and Michael FISH et al. The Cape May Handbook. Philadelphia: The Athenaeum of Philadelphia, 1977: 73pp.
[20] Lowell Historic Preservation Commission. Preservation Plan. Lowell, WA, 1981:22.

2. New structures:

The proposal of new construction should be approved by the Historic Preservation Commission of Cape May, which will consider height and setback, exterior design and details, massing and locations. The objective is to encourage new structures that respect existing buildings. The ultimate goal is to help recreate the lively streets and rich urban fabric that characterized 19th Cape May. Designers and architects are encouraged to use contemporary techniques and materials rather than imitate historic structures.

3. Public Improvement:

A final category of recommendations contains guidelines for public improvements. The historic characters in Cape May are made not only by significant structures, but also by significant landscape. The landscape features should be included because they are smaller but essential parts of the overall significance and integrity of individual building, and of the historic district as a whole (figure: 21).

Figure 21: The suggesting streetscape of Beach Avenue

Recommended guidelines are also described for paving, planting, streetlights, traffic and other information signs, and traffic signals. Representative choices for seating, trash receptacles, bicycle racks, water fountains, public toilets and telephones, bus and trolley stop shelters are specified. (Figure: 22) In all cases the guidelines are phrased in the form of goals to be achieved, not exact design specifications for a required "Victorian bench" or " Victorian fountain". Maintenance programs are often recommended on the basis of practicality and attractiveness as well as historic compatibility.

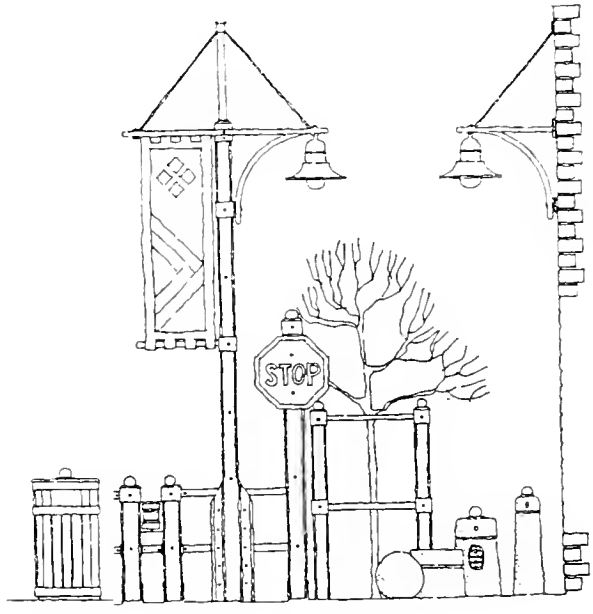


Figure 22: Street furniture elements.

The last group of guidelines describes preferred methods of treating important open spaces within the Park and Preservation District – parking lots, small urban parks and larger active spaces such as the Lawn of Congress Hall. The site of many of the town's most important cultural and historic events, the Lawn has served as Cape May's

most significant semi-public space for over 150 years. The Lawn retains its spatial integrity, as well, unlike somewhat similar spaces that were once positioned in front of other major beachfront hotels in Cape May. In addition, the views of the hotel and surrounding buildings, across the Lawn, from the boardwalk, are among the most impressive and significant architectural vistas in the historic district. If the integrity of the Lawn landscape were impaired, the integrity of Congress Hall and of the Historic District would suffer a great loss.

In the other case, the boardwalk, as the principal public, processional space of the town, should be considered an important feature with respect to the Historic District. Even if the structure itself has been replaced, the character of this important space between the beach and the town retains its integrity in terms of spatial organization and sequence. The boardwalk continues to function as a space as it always did, and is a key and characteristic feature of the overall spatial organization of the Historic District.

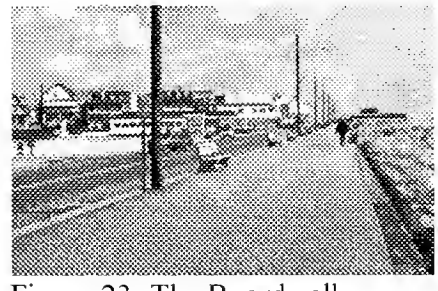


Figure 23: The Boardwalk.

The boardwalk should be generally unified in appearance, but with enough diversity to relate to adjacent uses and provide various experiences for the users. Materials, such as benches, lights, should help to unify the boardwalk and convey a standard of quality and sense of place.(Figure 24, 25)

Figure 24: The general use of the boardwalk.

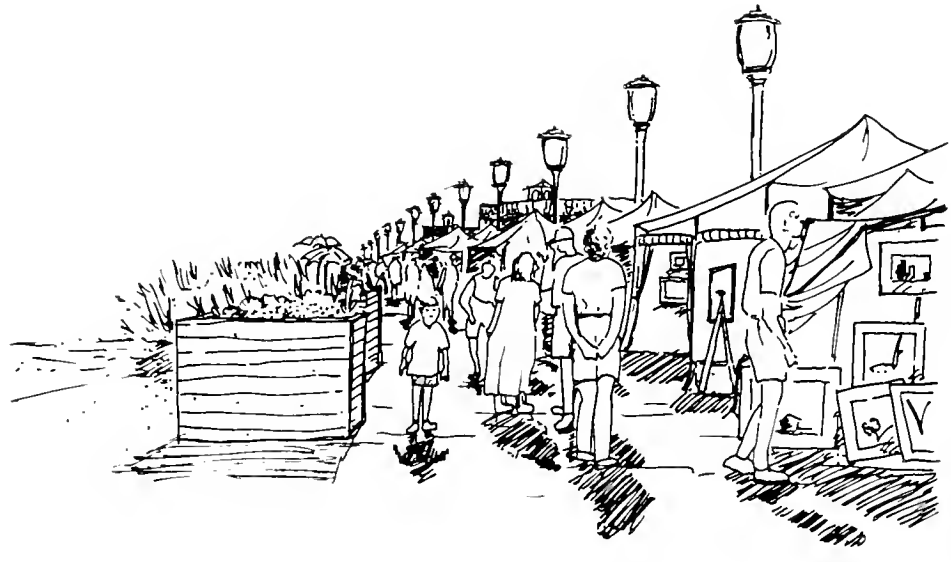


Figure 25: Special activity taking place on the boardwalk.

Access is another key design issue in beachfront planning. The physical and visual access will involve linking the central business district with the beachfront area. Along Beach Avenue, there are several intersections between the urban historic streets to wide coastal shore which can be developed. When streets are perpendicular to the beach, the view of the beach should be unobstructed. (Figure 26) Moreover, the existing scale of the street and design of the public, such as the Jackson Street, should serve as a model for future development.

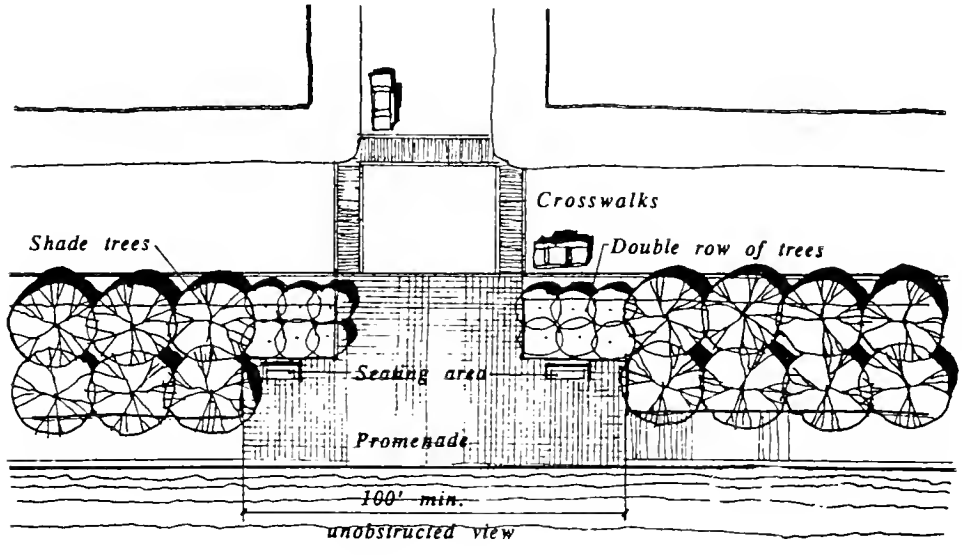


Figure 26: Streets are perpendicular to the beach and create nodes for entrances or exits

Plantings, which are one of the important landscaping elements, should be used to provide comport and seasonal interest and to screen unattractive or conflicting adjacent conditions. There are only little trees and shrubs along Beach Avenue, which do not make

the boardwalk comfortable by providing shade and reducing glare. Plantings can provide countless aesthetic functions, including providing the element of change throughout the season, framing views of the beachfront, and introducing color. (Figure: 27.)

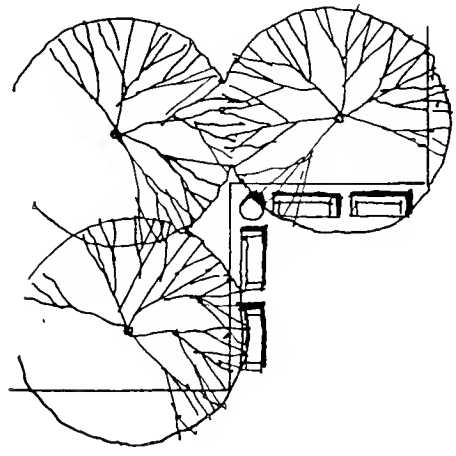


Figure 27: Grouping of benches and trees to create special setting.

VI. Conclusions

Cape May is a National Historic Landmark District presenting the late 19th century architecture. District preservation can be a useful growth management tool, while controlling development pressures. To protect the city's tourism attractiveness, it is important that future augmentation be limited in order to preserve the unique charm and features of the city of Cape May and to maintain a high quality of life for permanent residents as well as seasonal visitors.

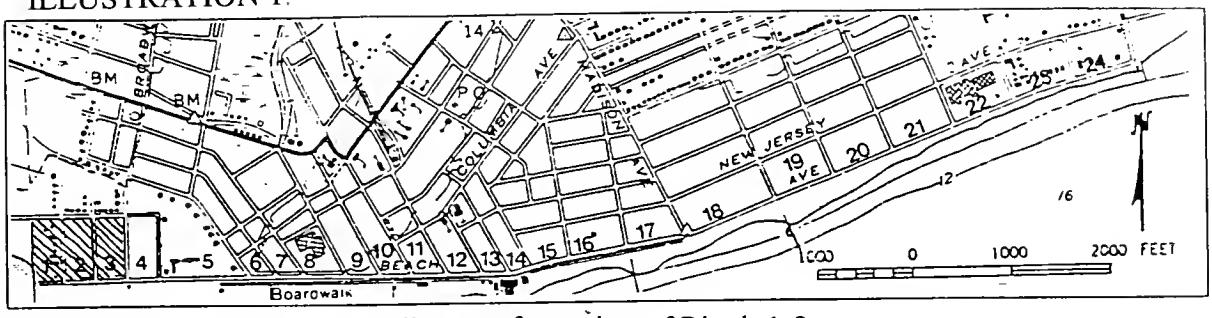
However, by the rapid urban growth and tourism development, the district faces the problem of healthy balance between the cultural interest in preservation, and the monetary interest in redevelopment. Along Beach Avenue, where many modern hotels and Motels have been erected, which provide a great deal of accommodations and parking space, on one hand but dramatically change the character of the historic district. Thus, recommendations concerning historic buildings, new constructions, and public improvement, are proposed to abate this problem.

This thesis is just the beginning to investigate the physical surroundings of the district, buildings and landscape of Beach Avenue. Therefore, the comprehensive investigation in the city will be encouraged, which could be based on the existing handbook for historic buildings, and extending the brief guidelines for existing structures and new constructions. Moreover, the enhancement of public space should be noticed, which directly affects the tourism industry and the quality of resident's life.

Appendices:

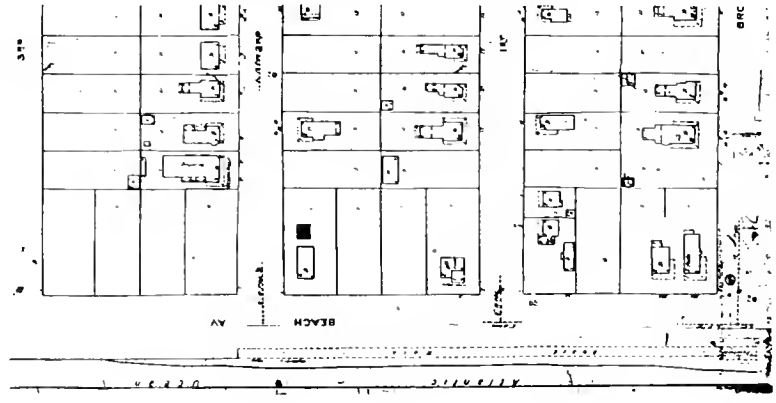
Illustrations

ILLUSTRATION 1.

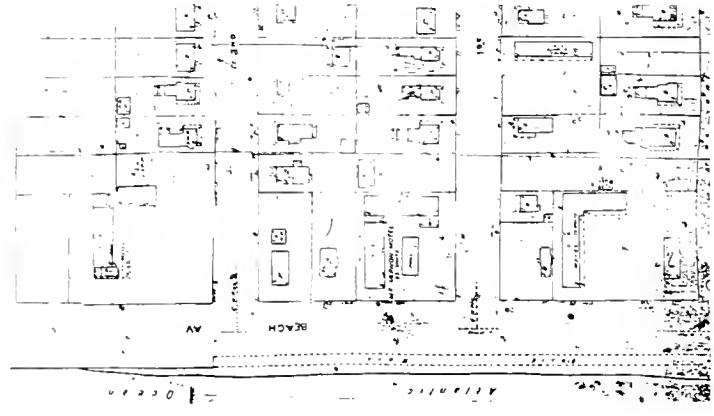


KEY MAP Illustration 1. The transformation of Block 1-3.

1935



1972



1998

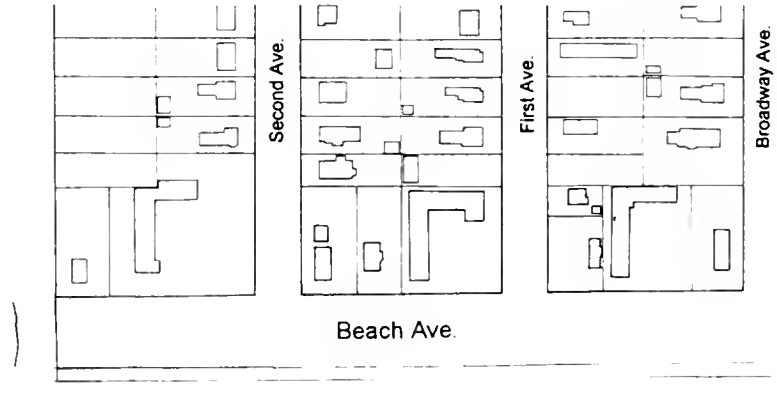
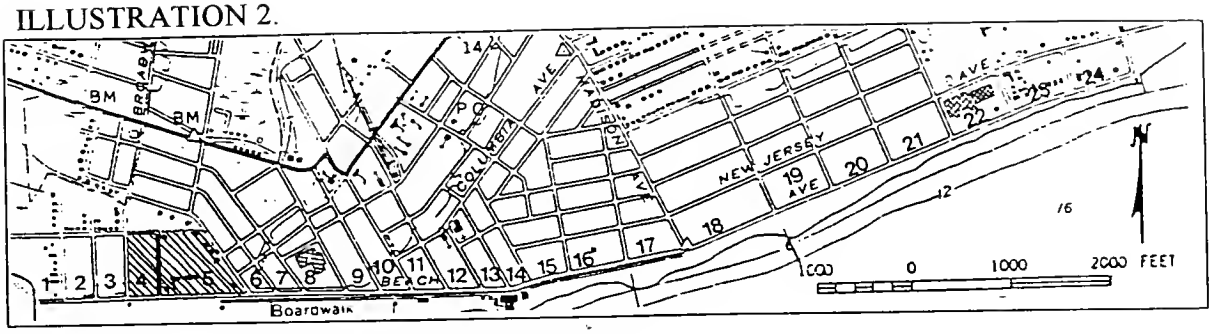
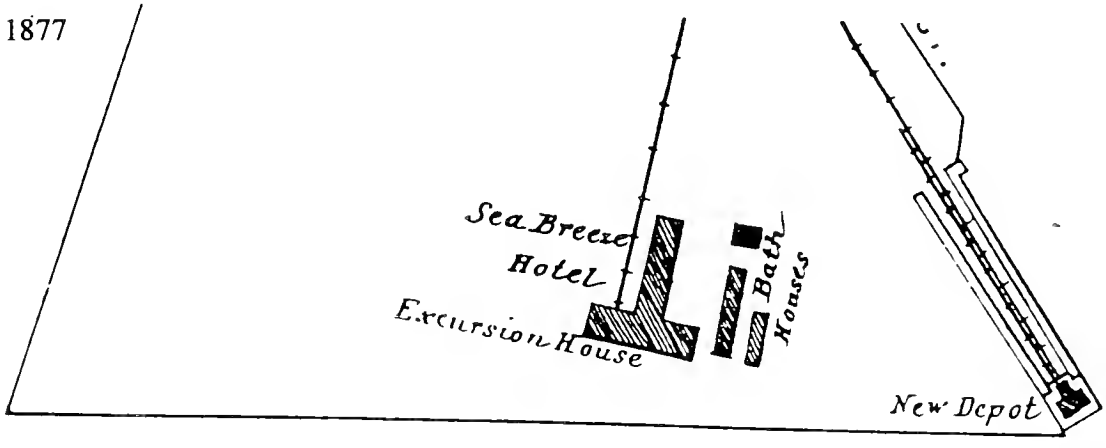


ILLUSTRATION 2.



KEY MAP Illustration 2. The transformation of Block 4-5.

1877



1935

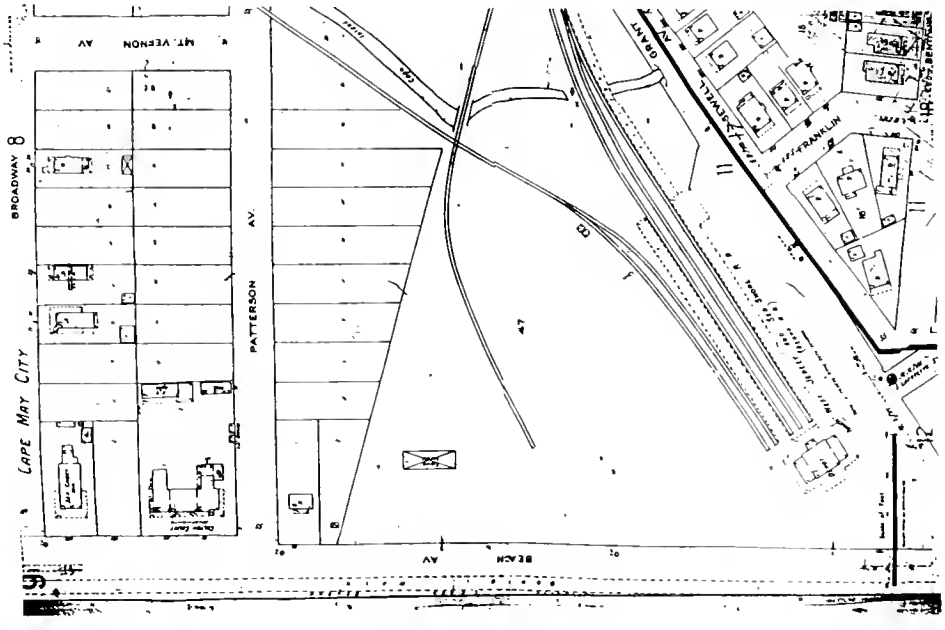
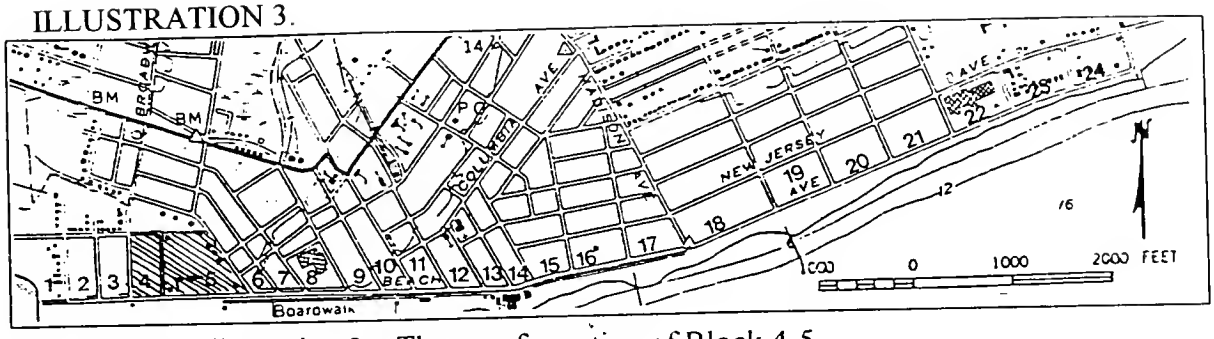
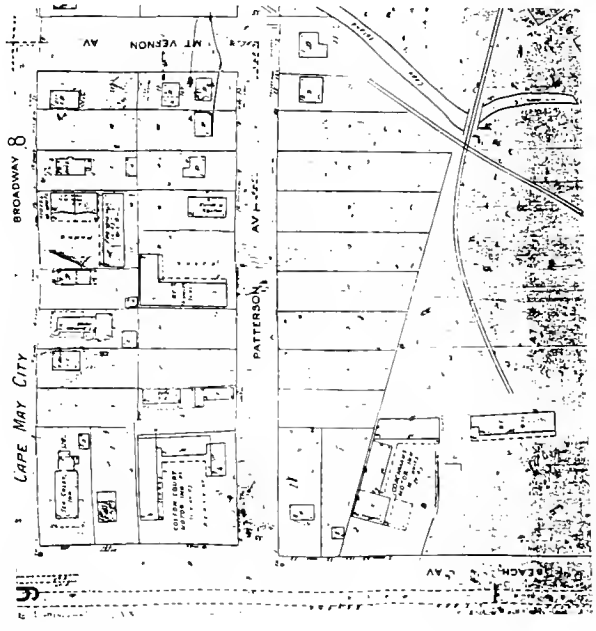


ILLUSTRATION 3.



KEY MAP Illustration 3. The transformation of Block 4-5.

1972



1998

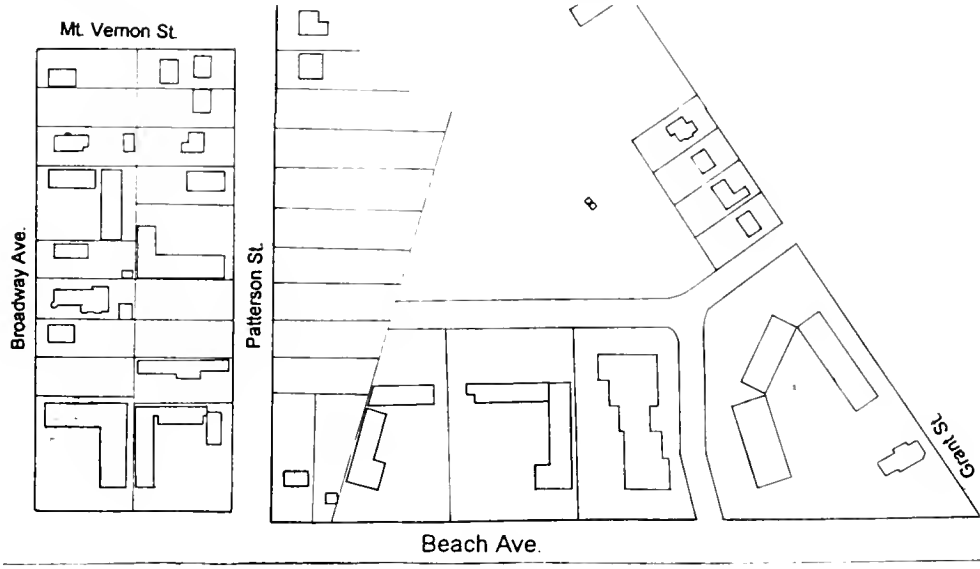
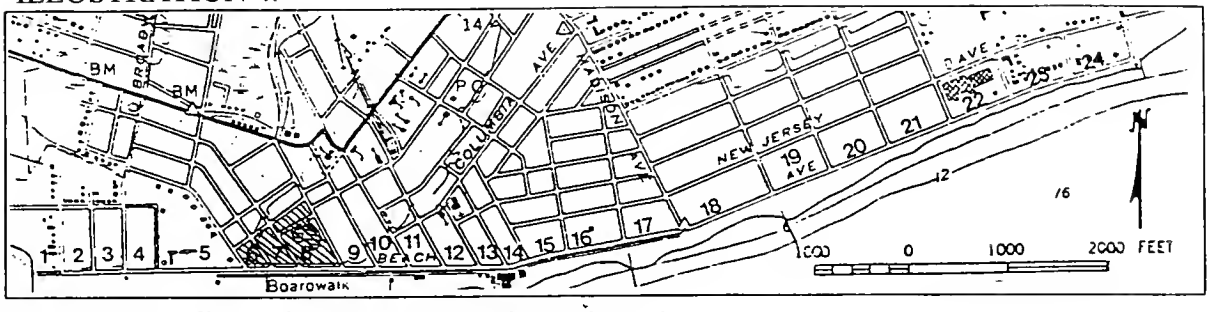
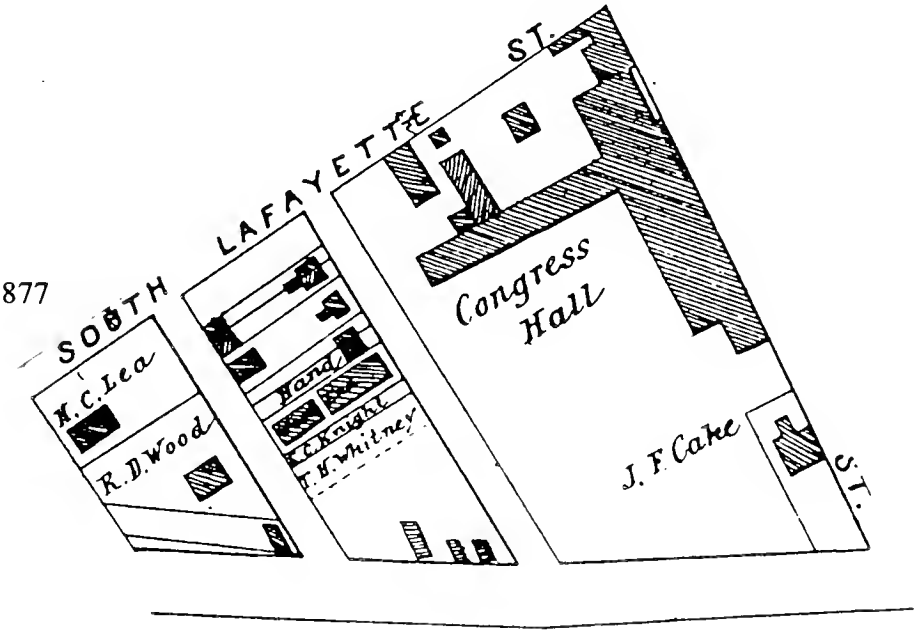


ILLUSTRATION 4.



KEY MAP Illustration 4. The transformation of Block 6-8.

1877



1935

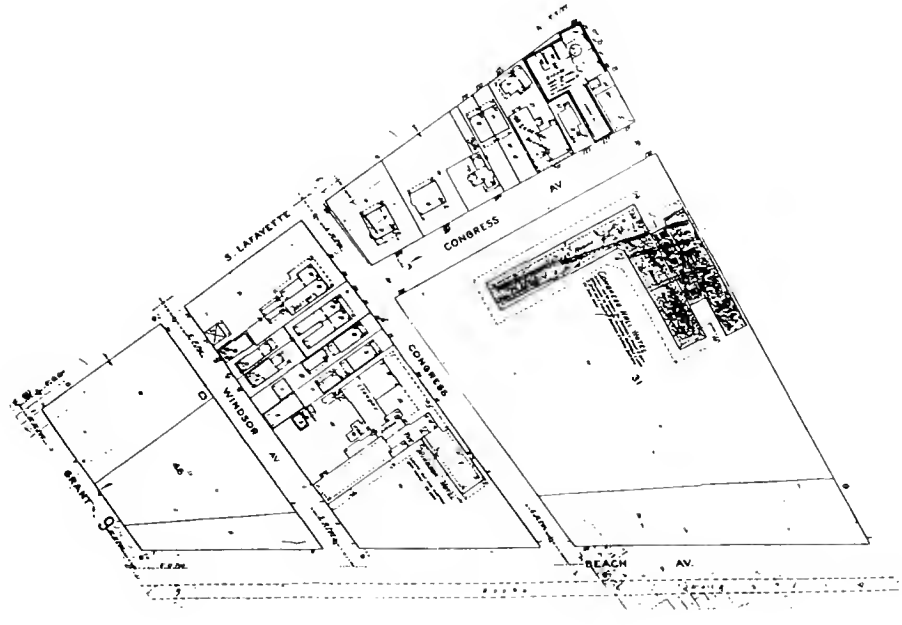
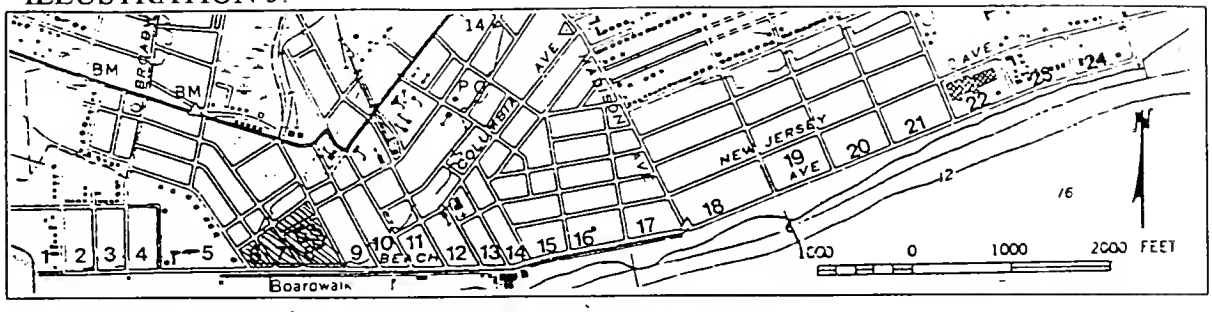
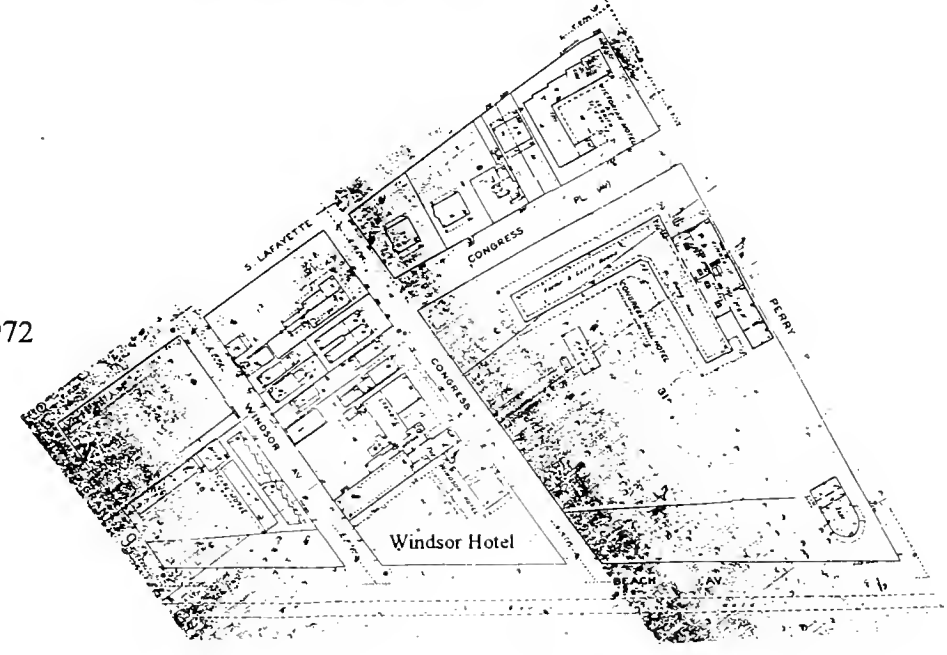


ILLUSTRATION 5.



KEY MAP Illustration 5. The transformation of Block 6-8.

1972



1998

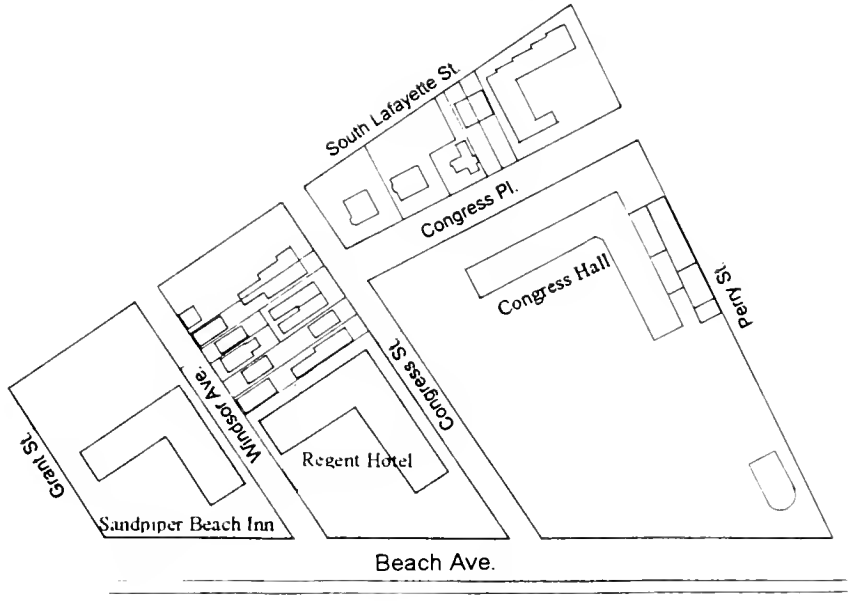
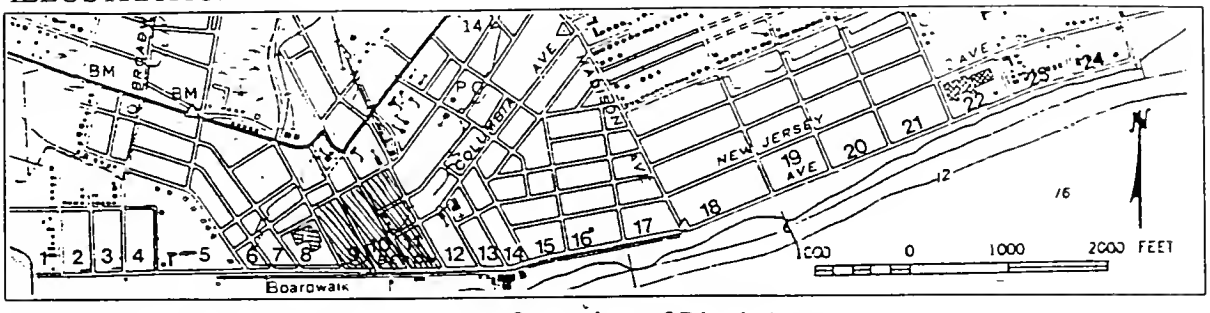
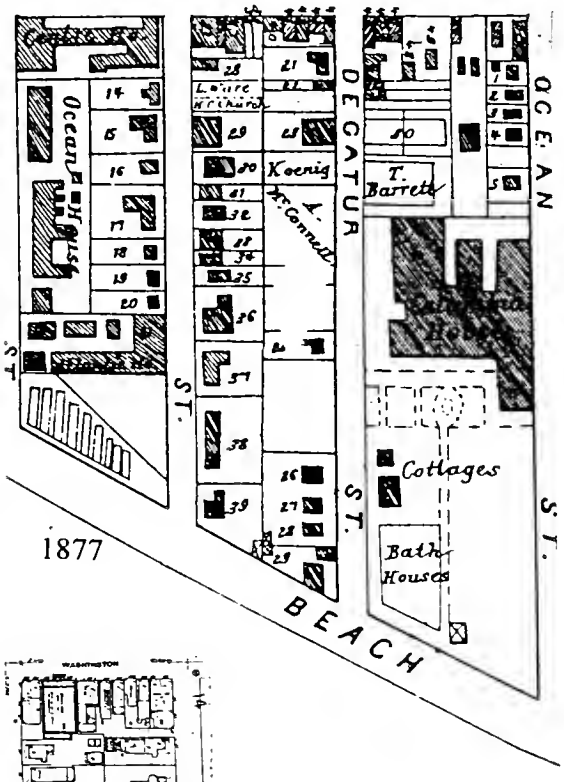
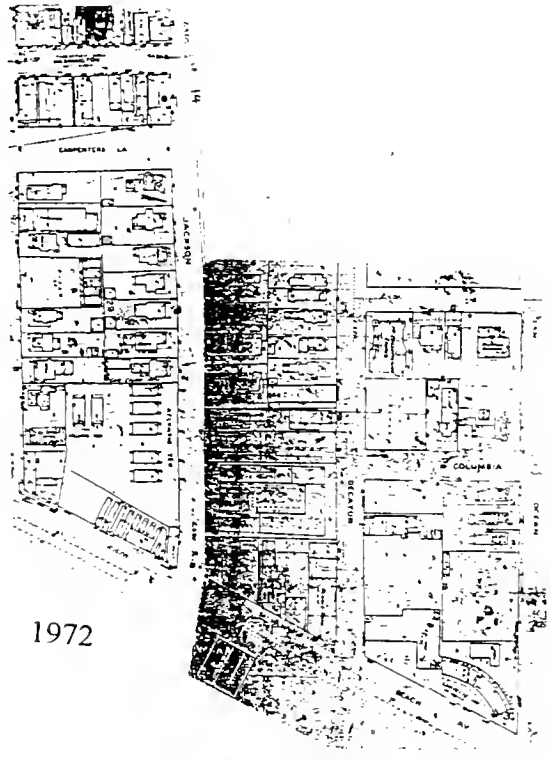


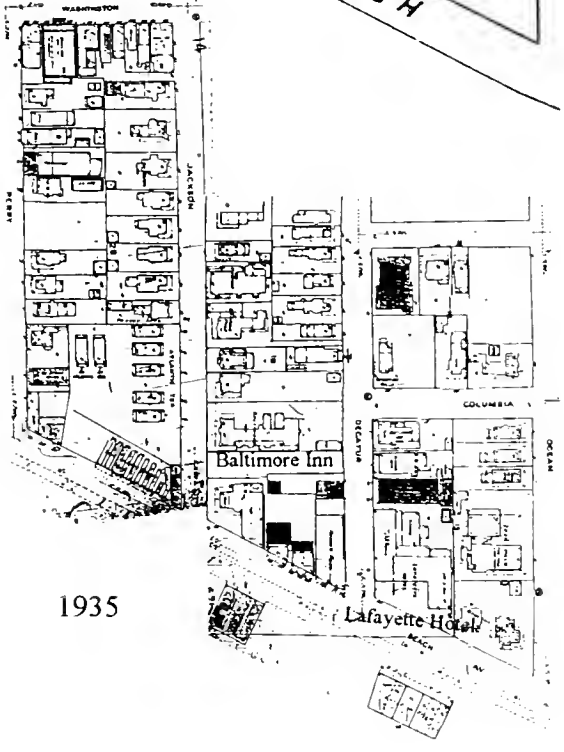
ILLUSTRATION 6.



KEY MAP Illustration 6. The transformation of Block 9-11.







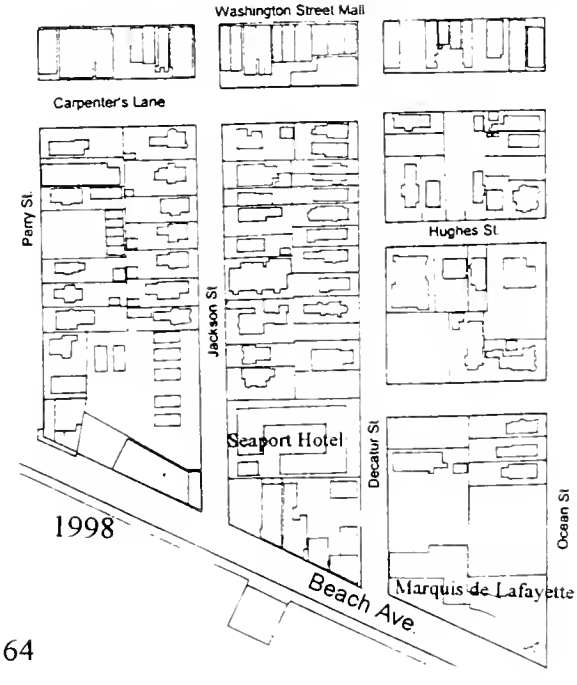
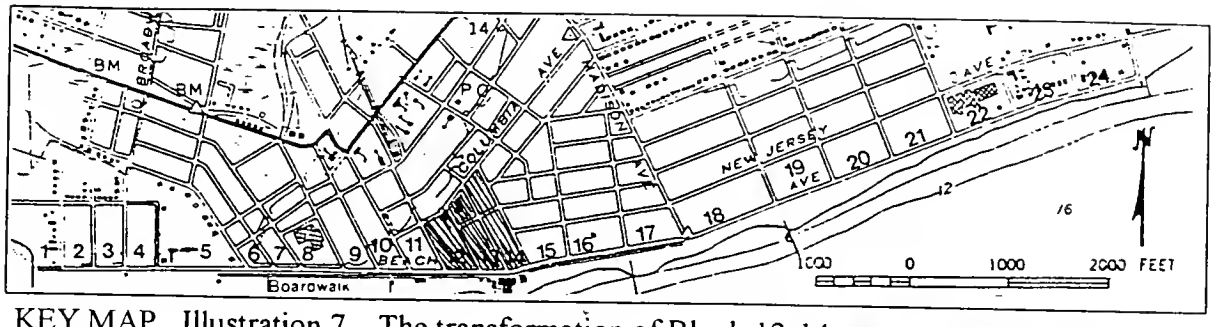
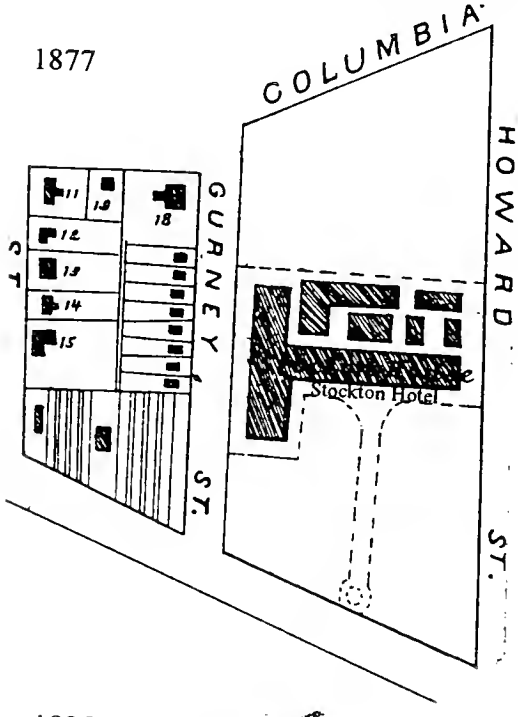


ILLUSTRATION 7.

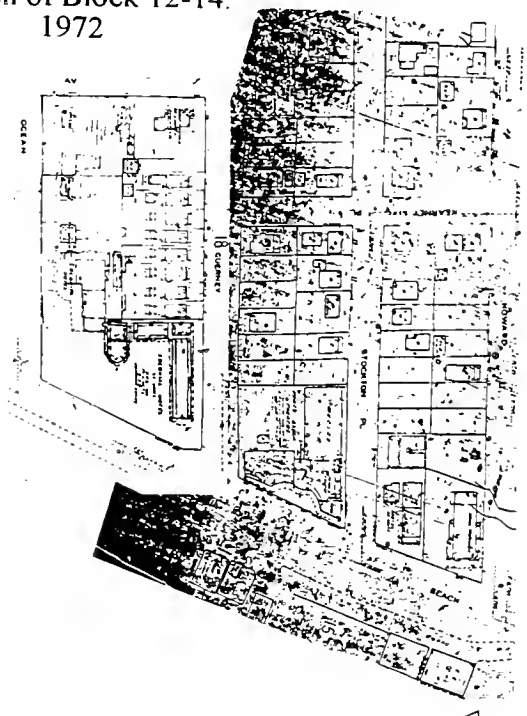


KEY MAP Illustration 7. The transformation of Block 12-14.

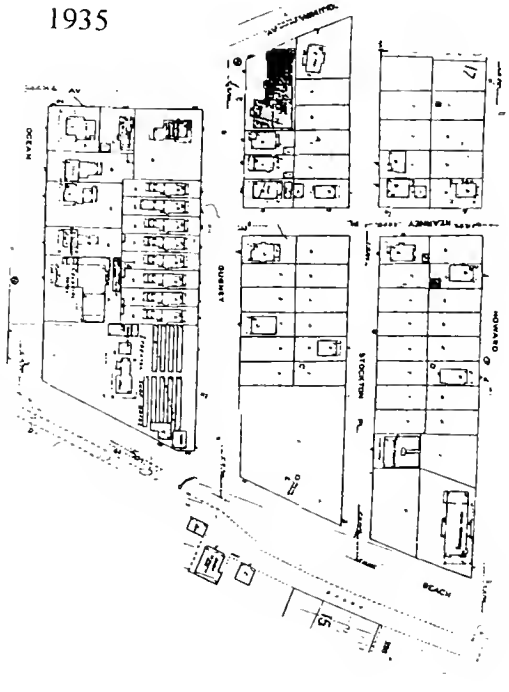
1877



1972



1935



1998

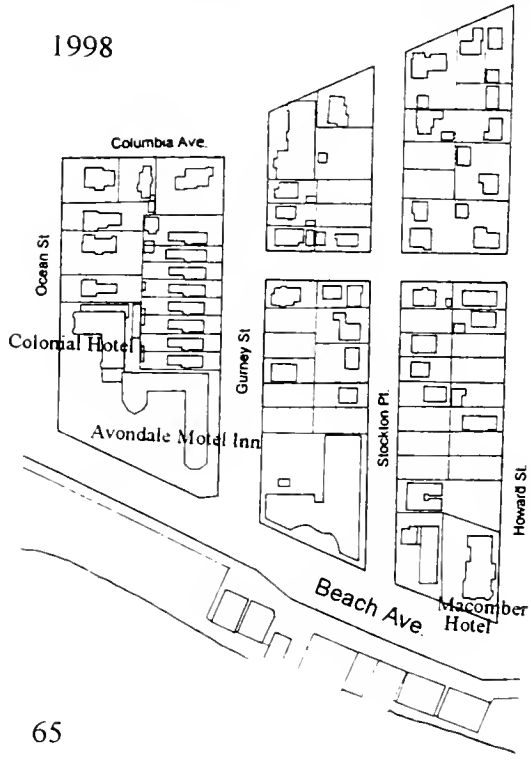
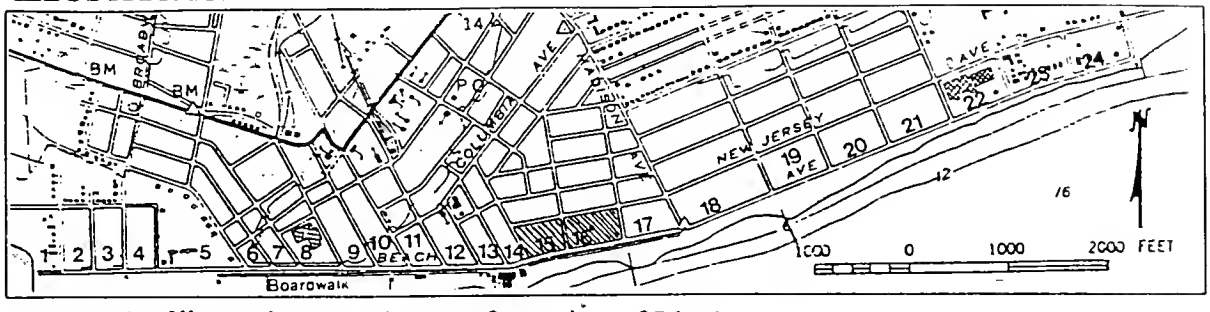
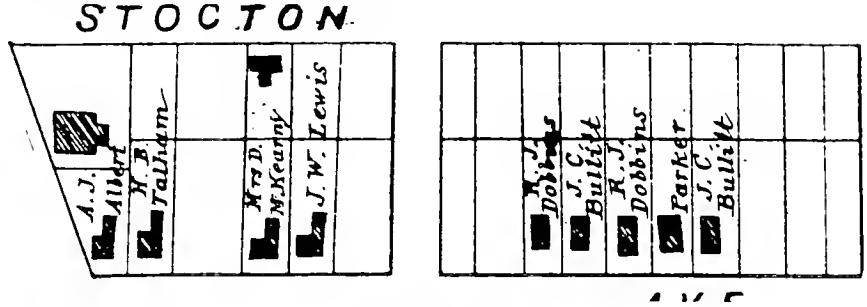


ILLUSTRATION 8.

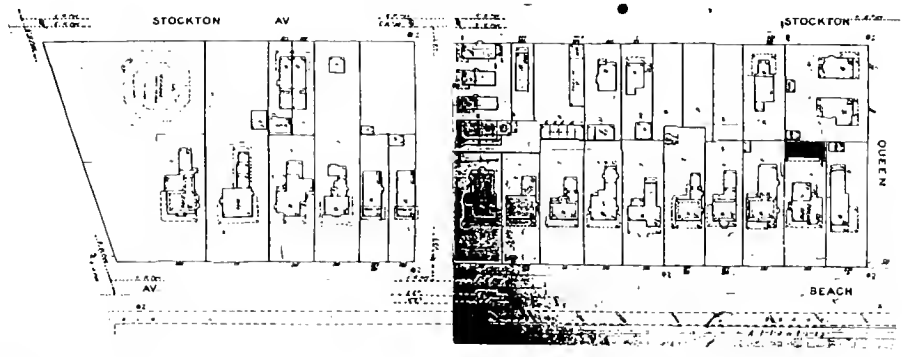


KEY MAP Illustration 8. The transformation of Block 15-16.

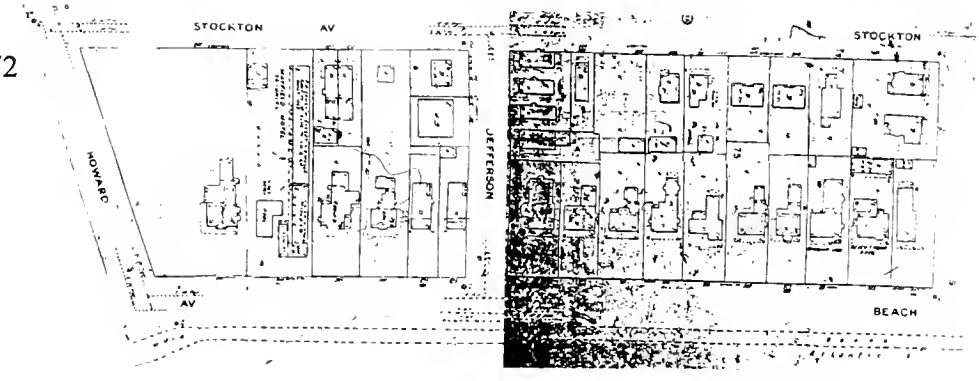
1877



1935



1972



1998

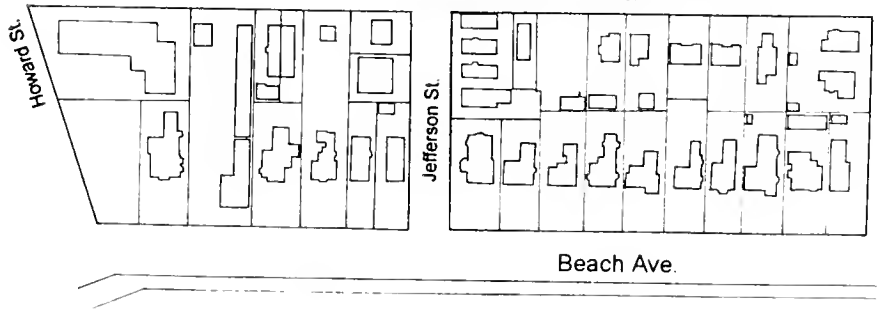
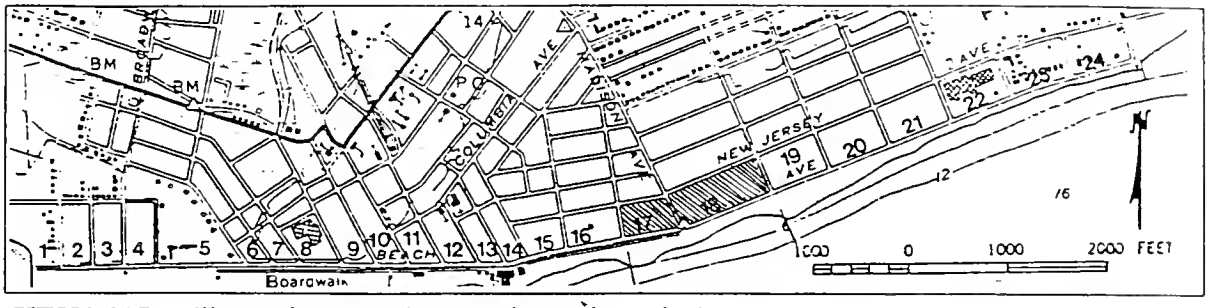
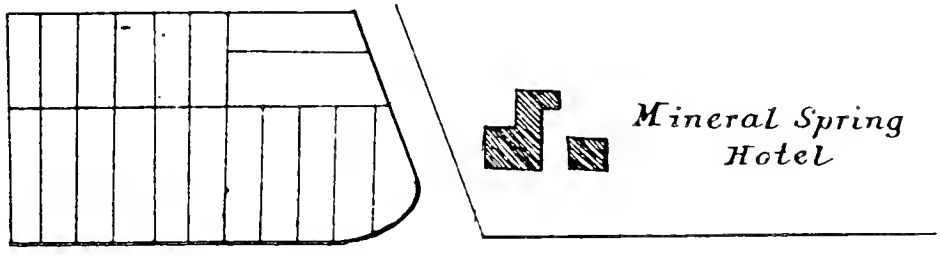


ILLUSTRATION 9.

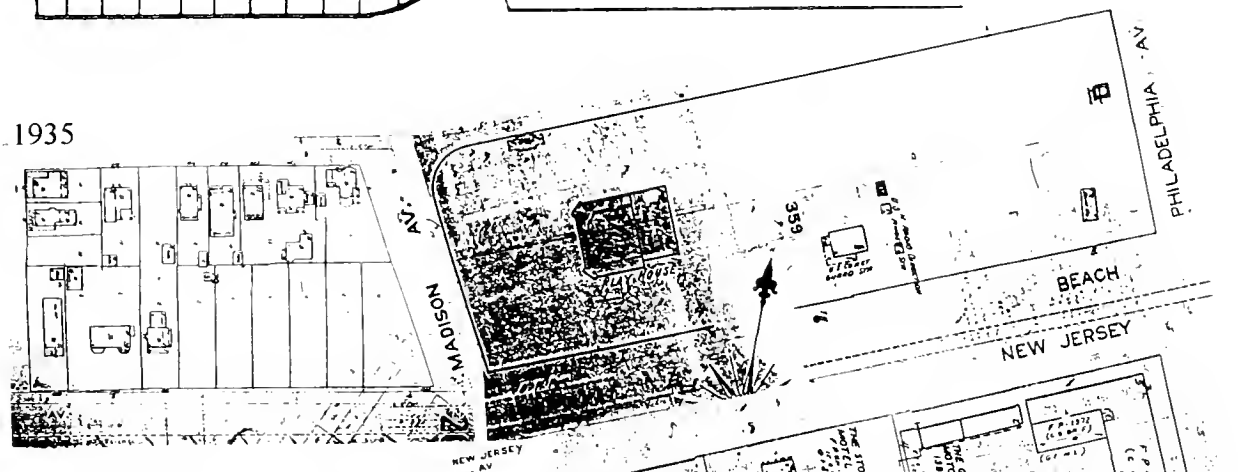


KEY MAP Illustration 9. The transformation of Block 17-18.

1877



1935



1972

1998

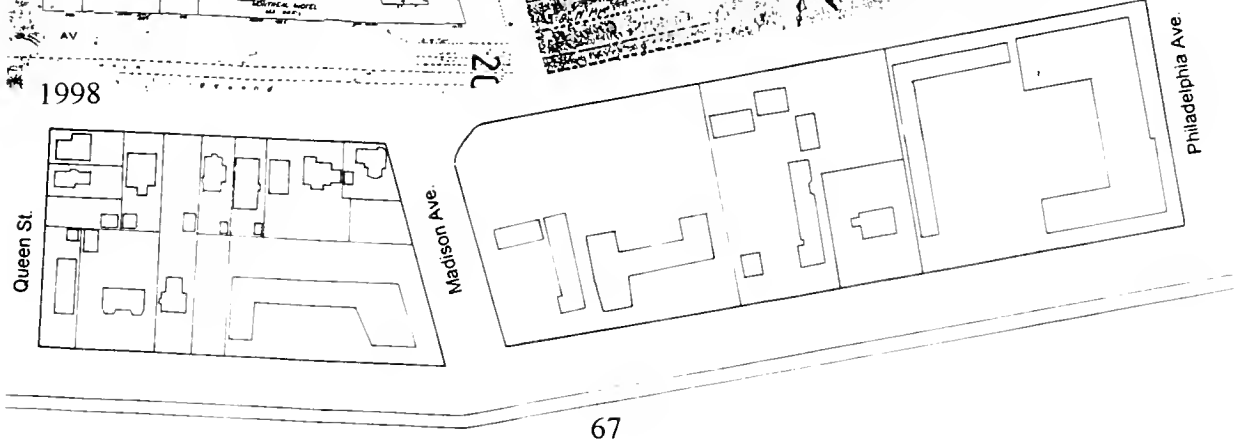
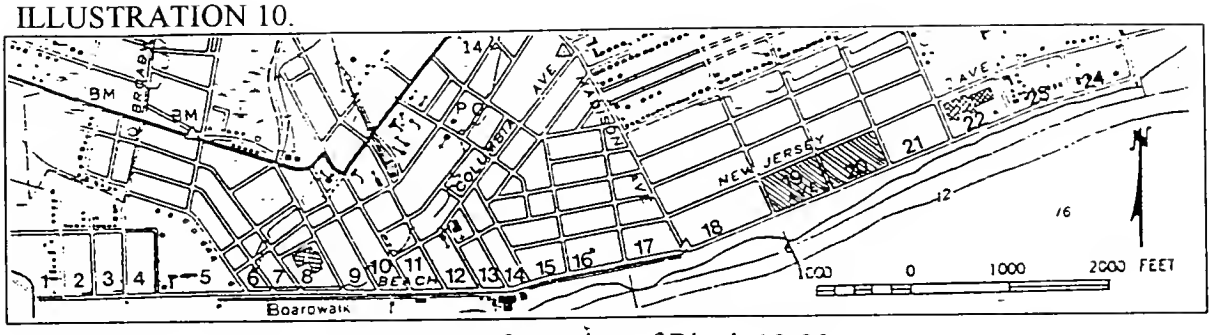
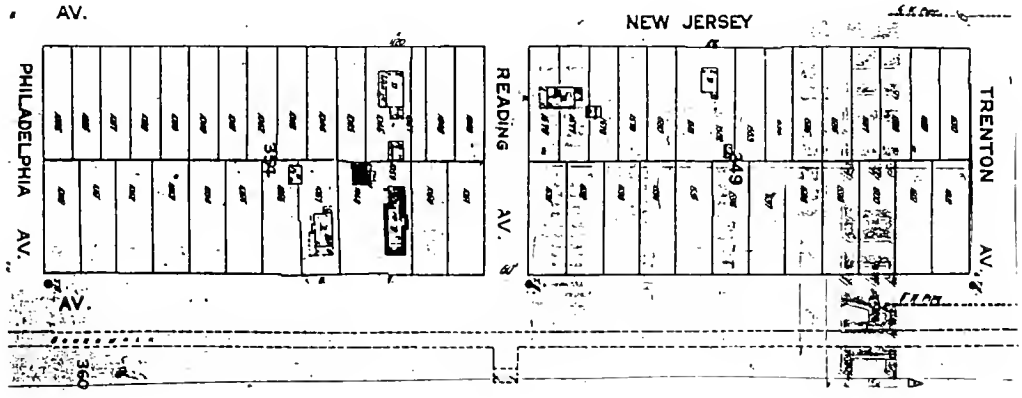


ILLUSTRATION 10.

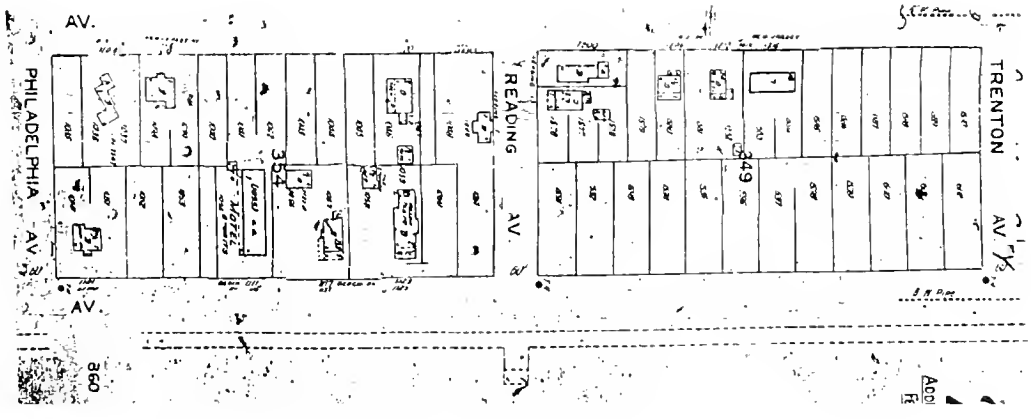


KEY MAP Illustration 10. The transformation of Block 19-20.

1935



1972



1998

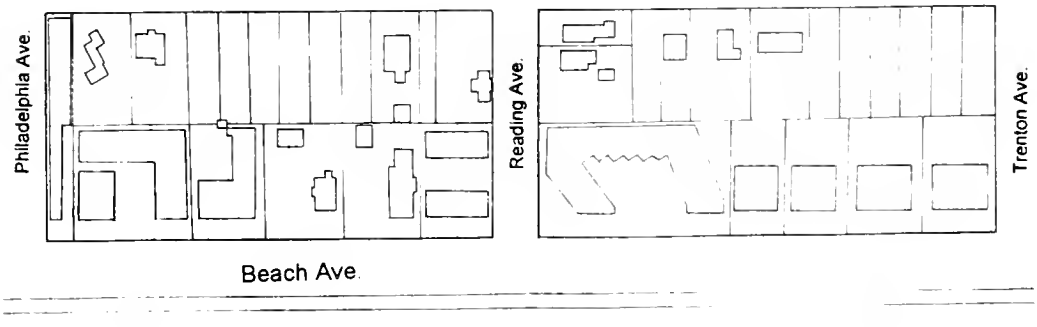
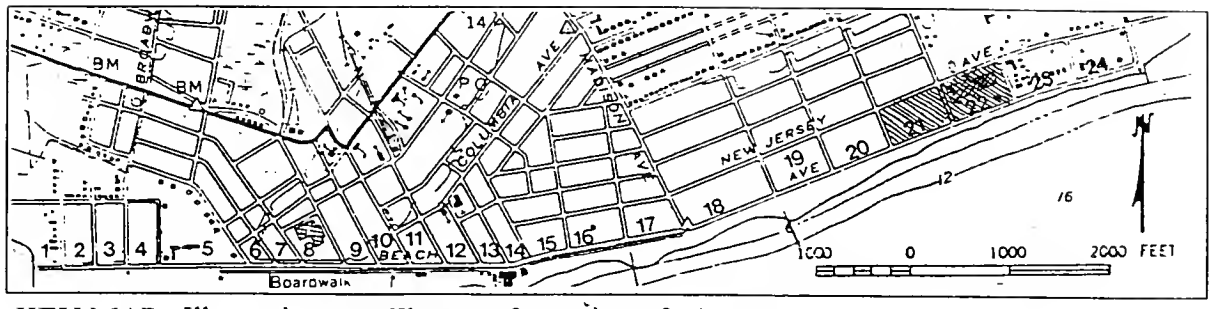
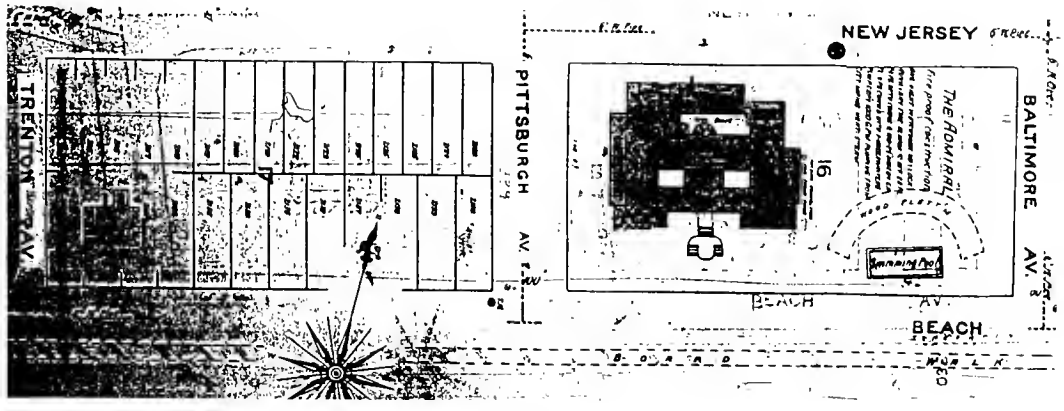


ILLUSTRATION 11.

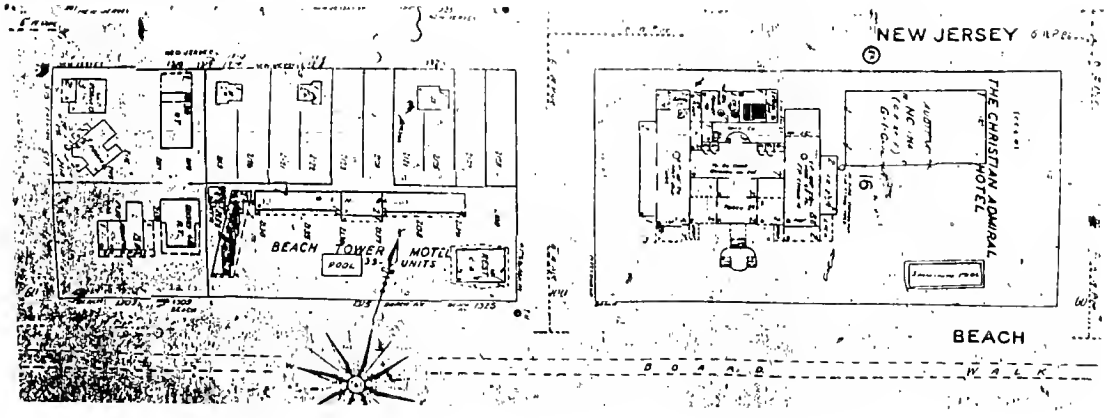


KEY MAP Illustration 11. The transformation of Block 21-22.

1935



1972



1998

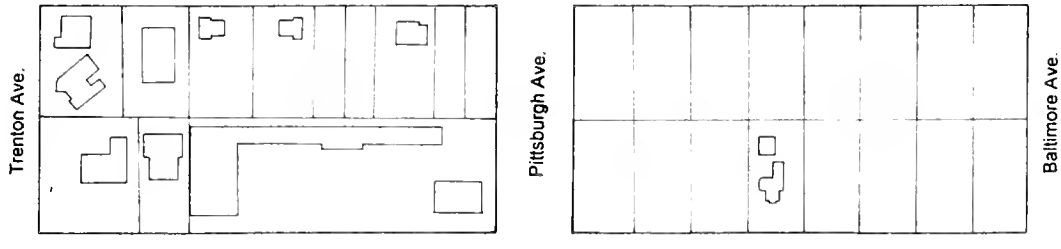
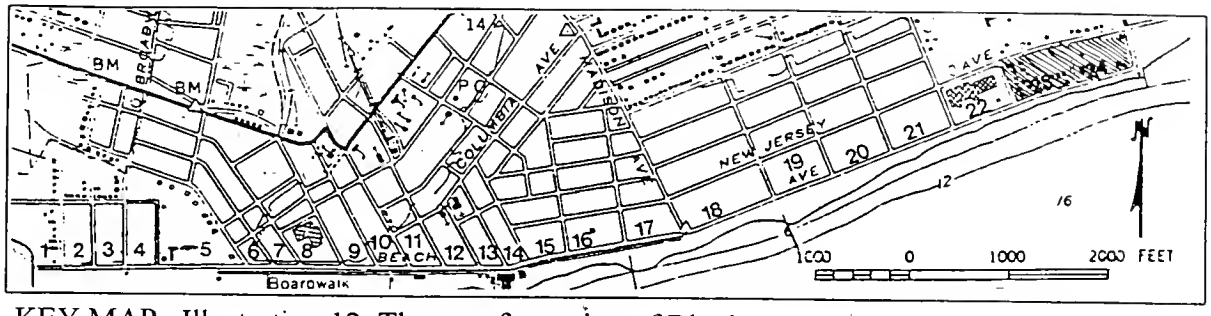
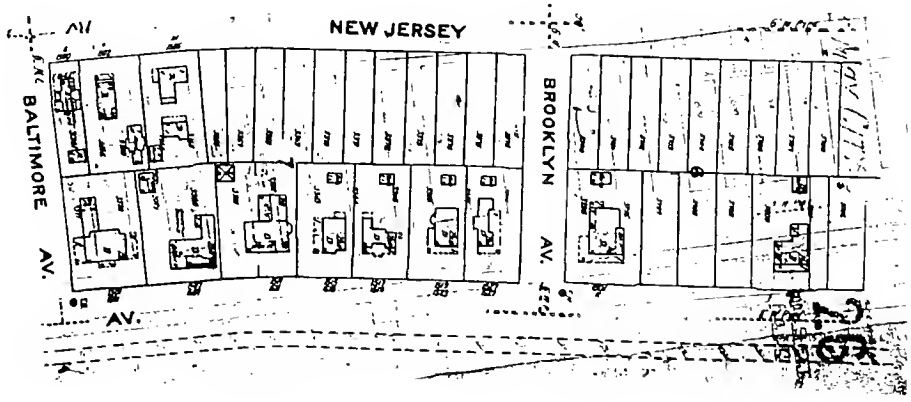


ILLUSTRATION 12.

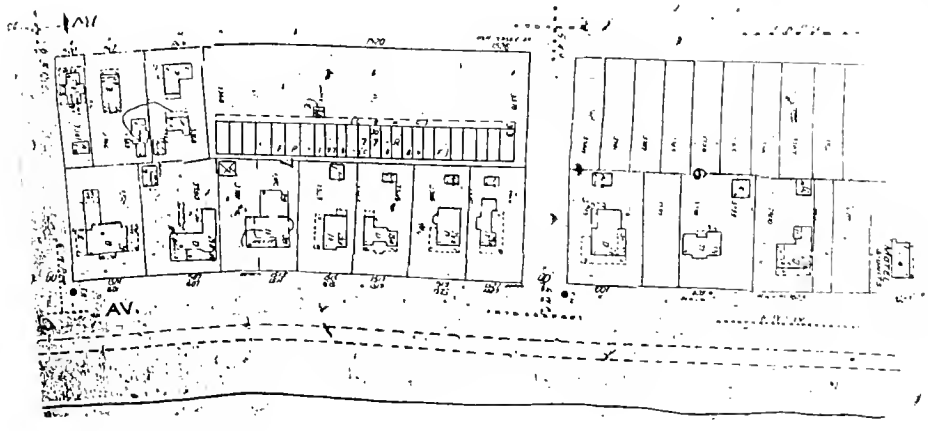


KEY MAP Illustration 12. The transformation of Block 23-24.

1935



1972



1998

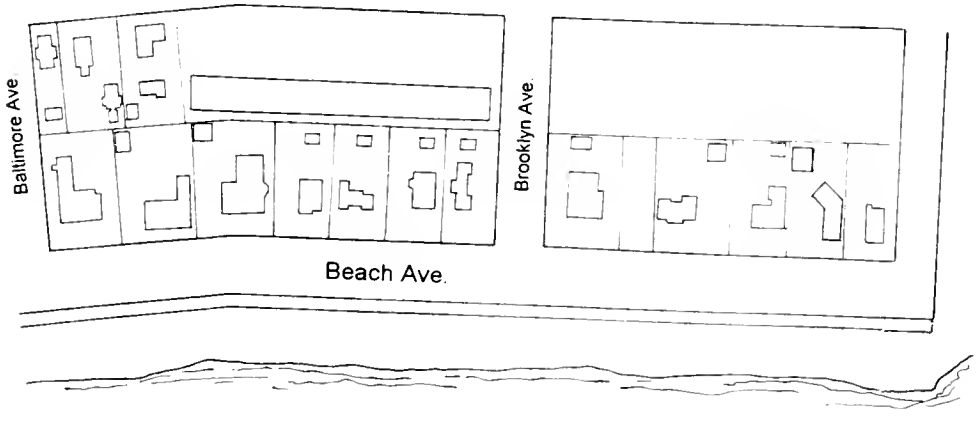
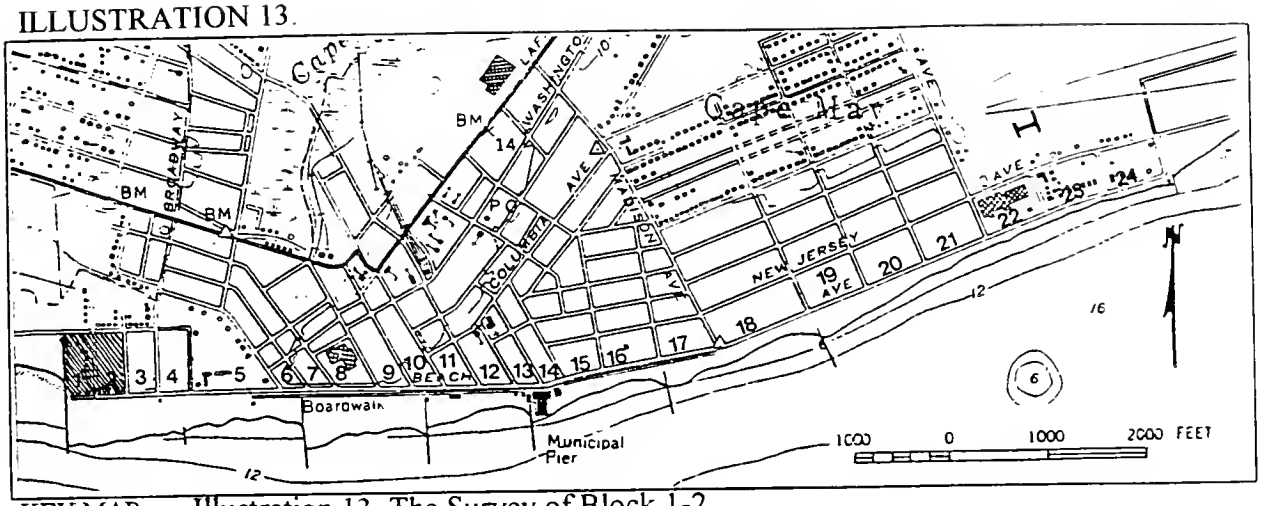


ILLUSTRATION 13.



KEY MAP Illustration 13. The Survey of Block 1-2.

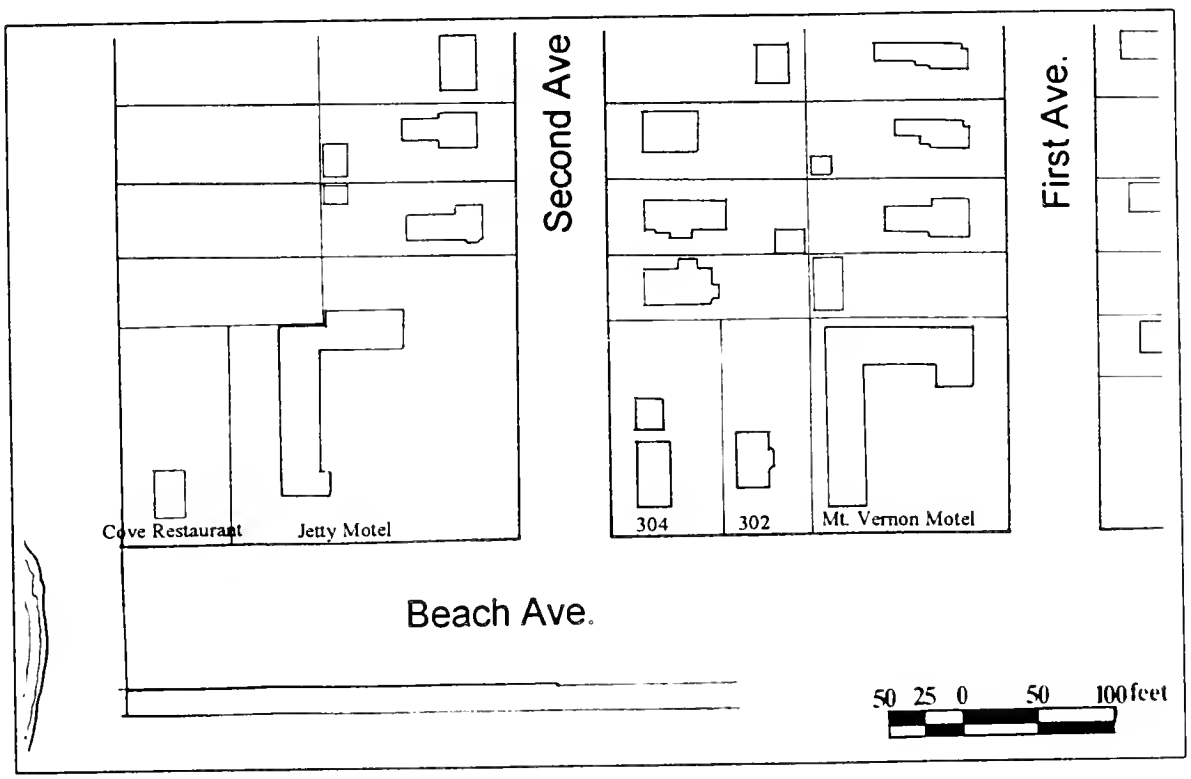
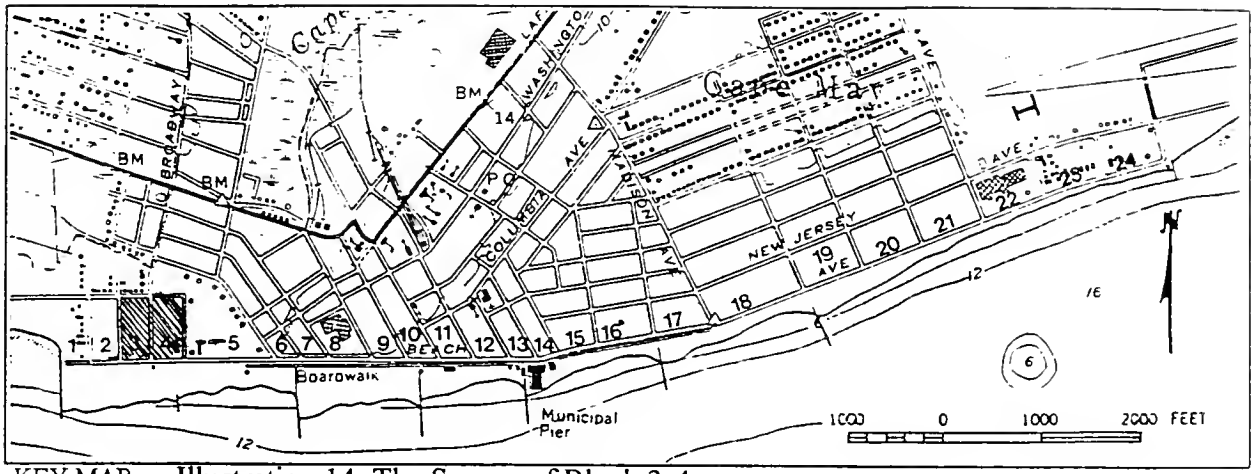


ILLUSTRATION 14.



KEY MAP Illustration 14. The Survey of Block 3-4.

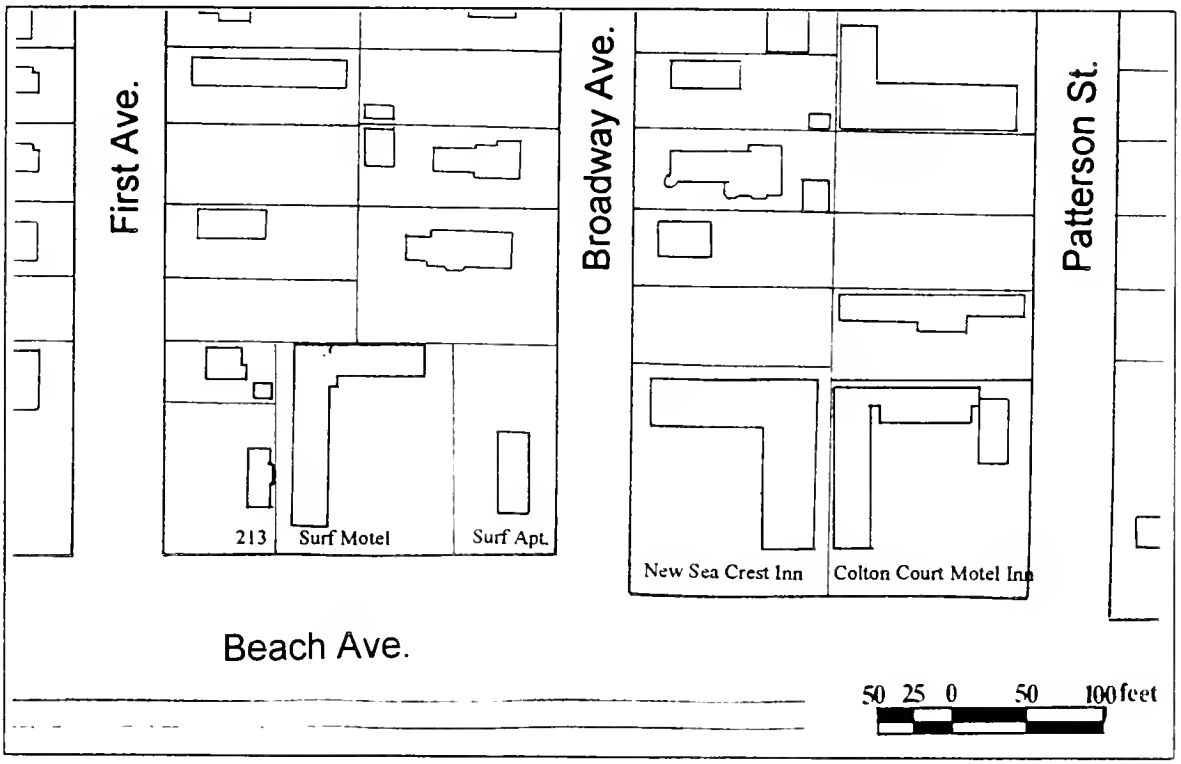
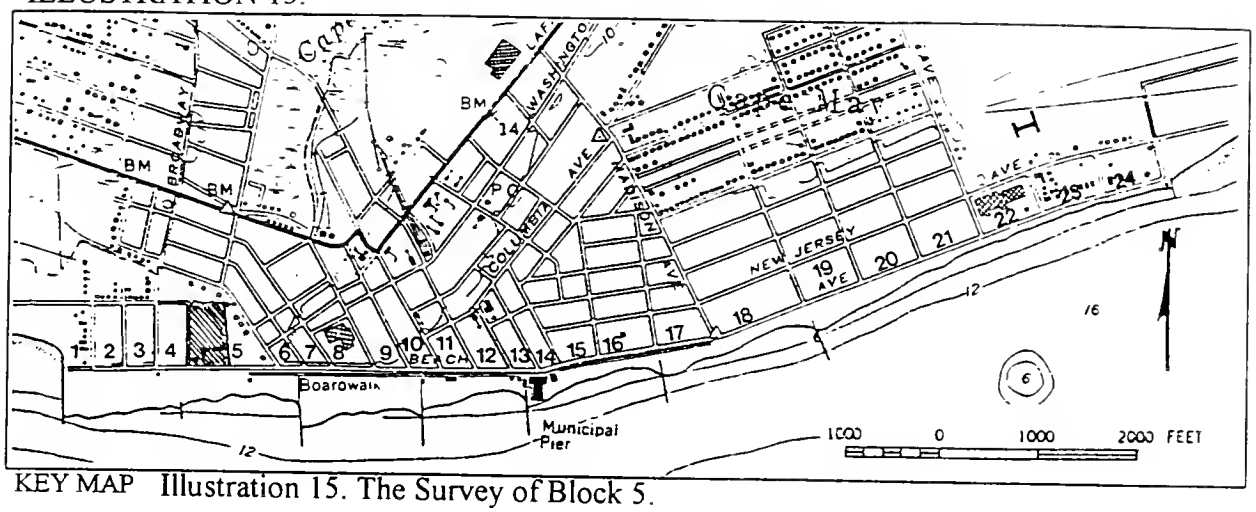


ILLUSTRATION 15.



KEY MAP Illustration 15. The Survey of Block 5.

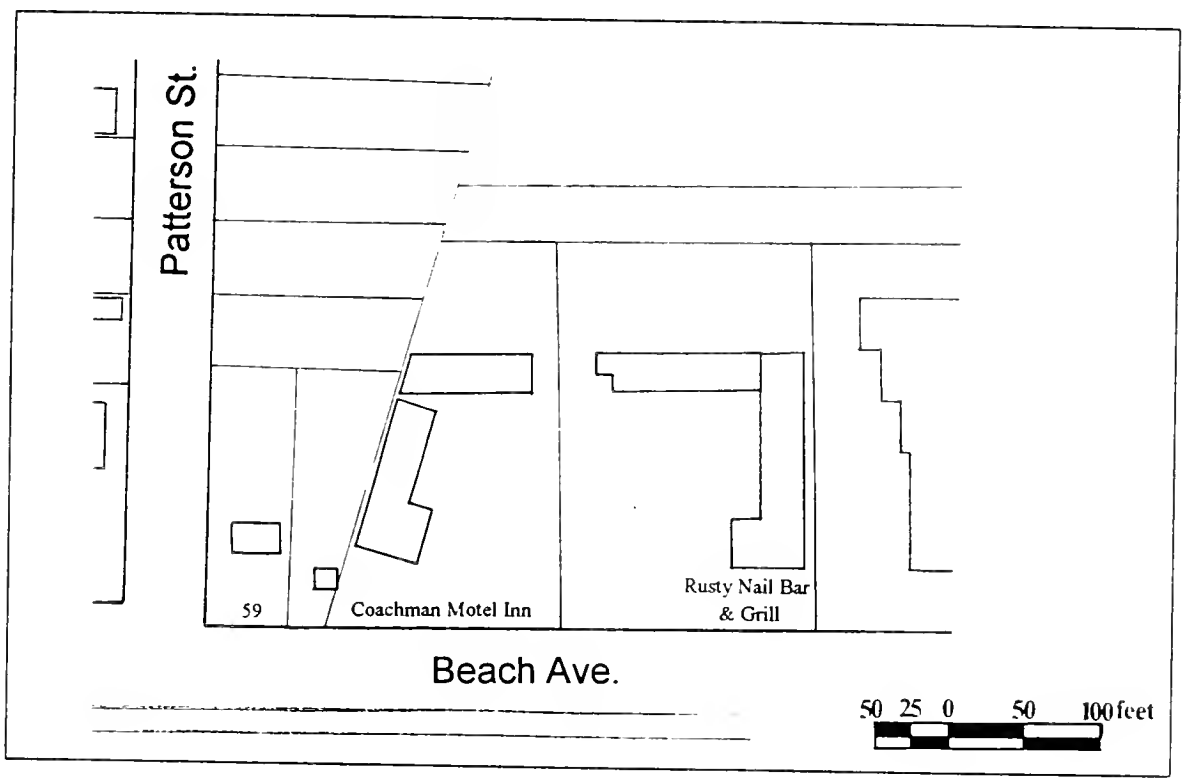
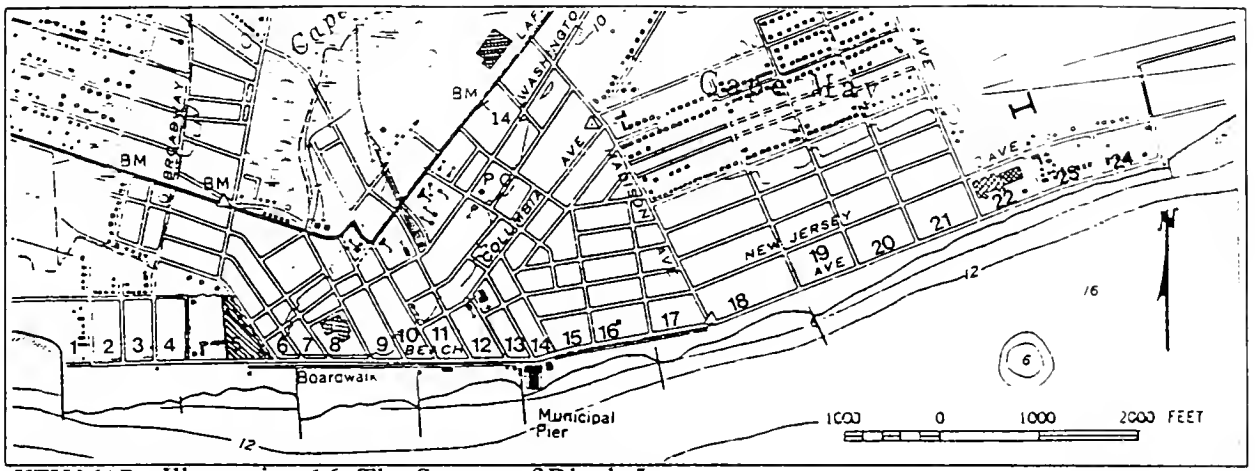


ILLUSTRATION 16.



KEY MAP Illustration 16. The Survey of Block 5.

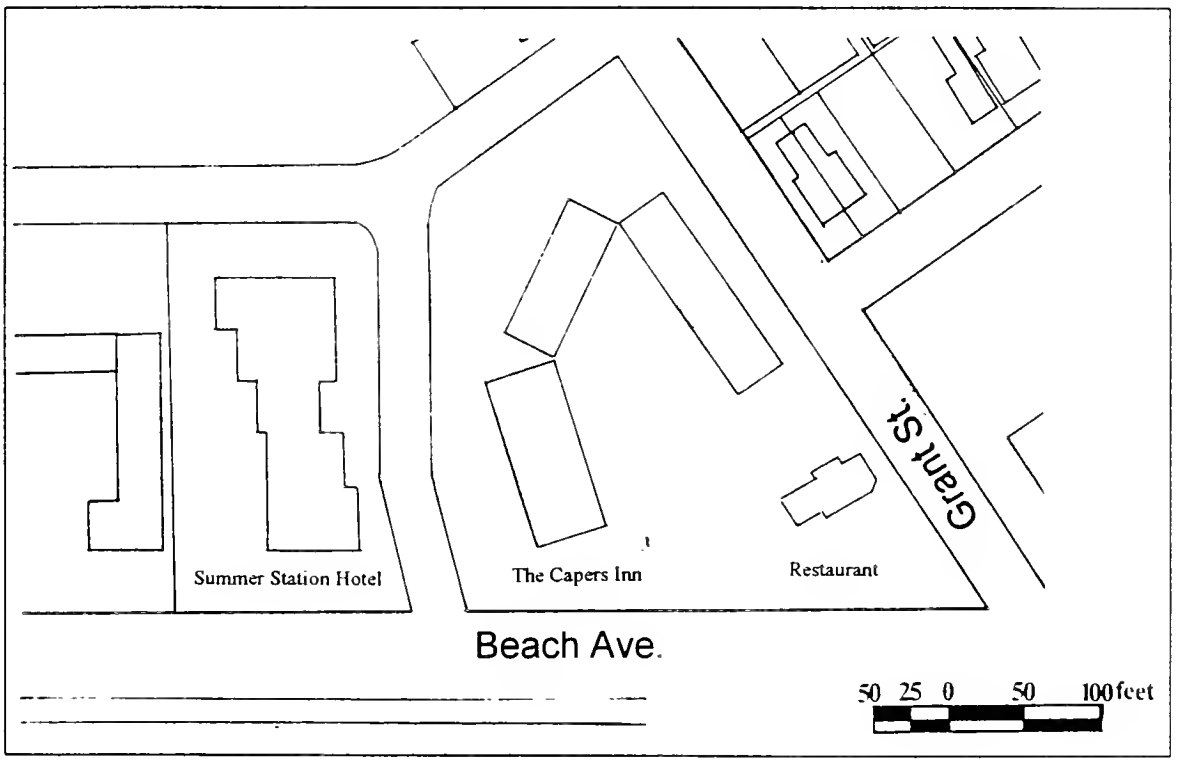
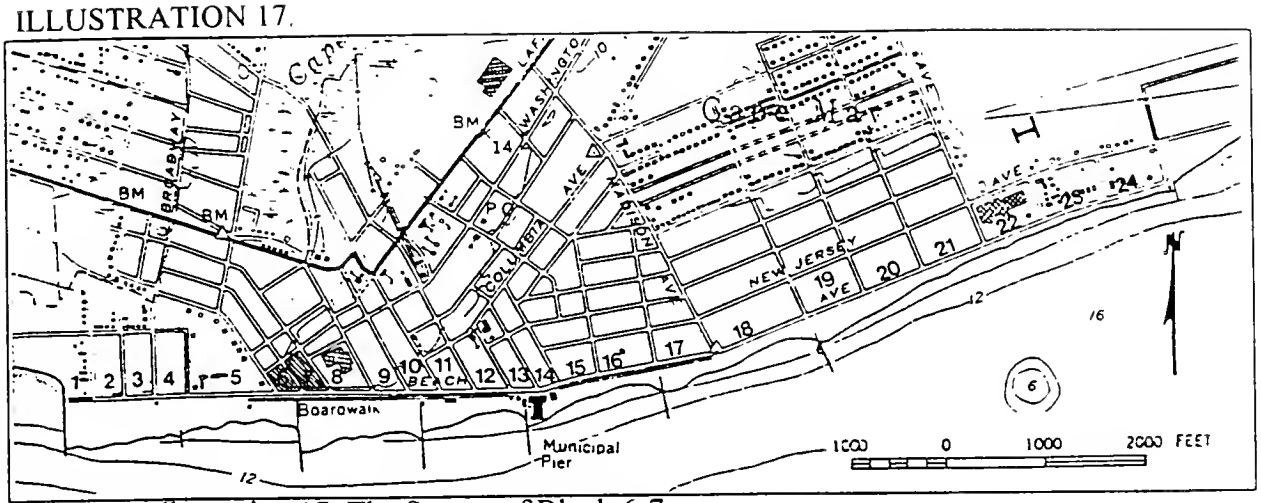


ILLUSTRATION 17.



KEY MAP Illustration 17. The Survey of Block 6-7.

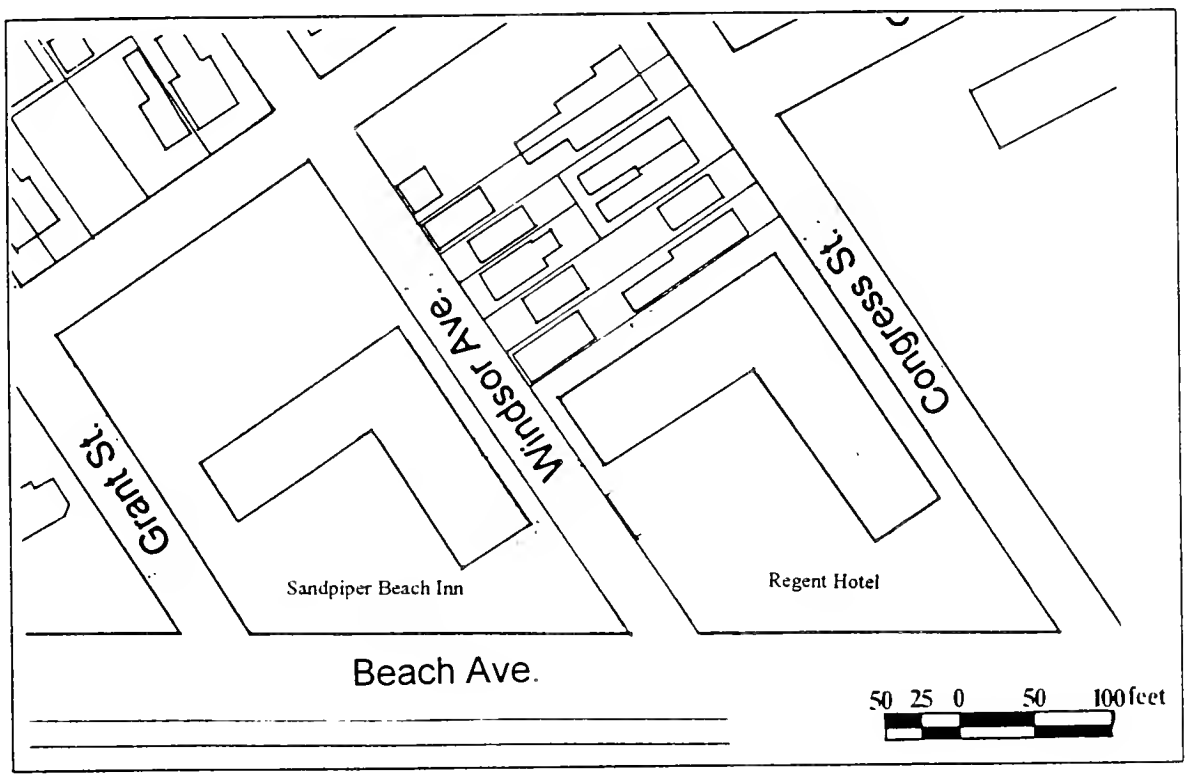
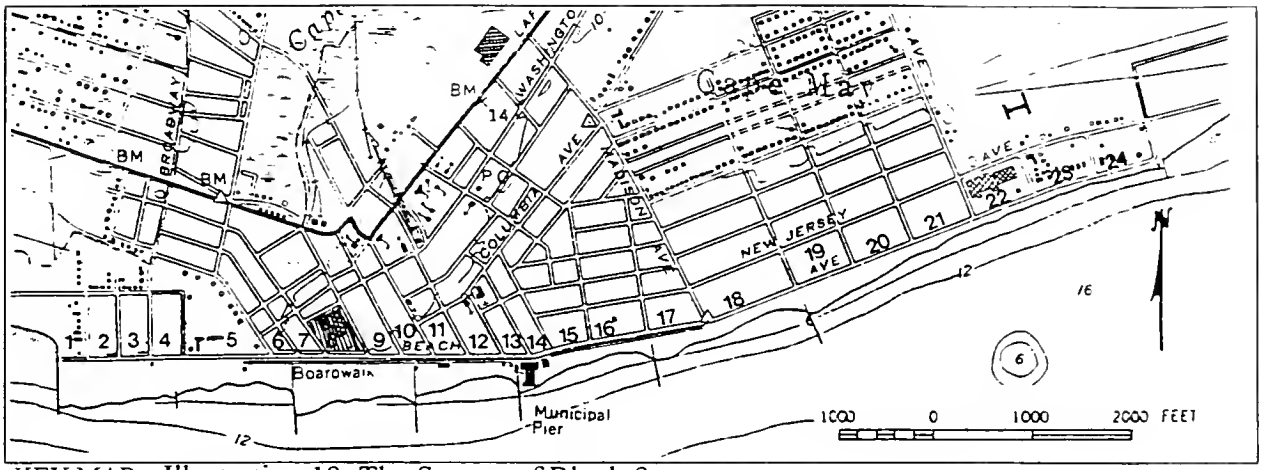


ILLUSTRATION 18.



KEY MAP Illustration 18. The Survey of Block 8.

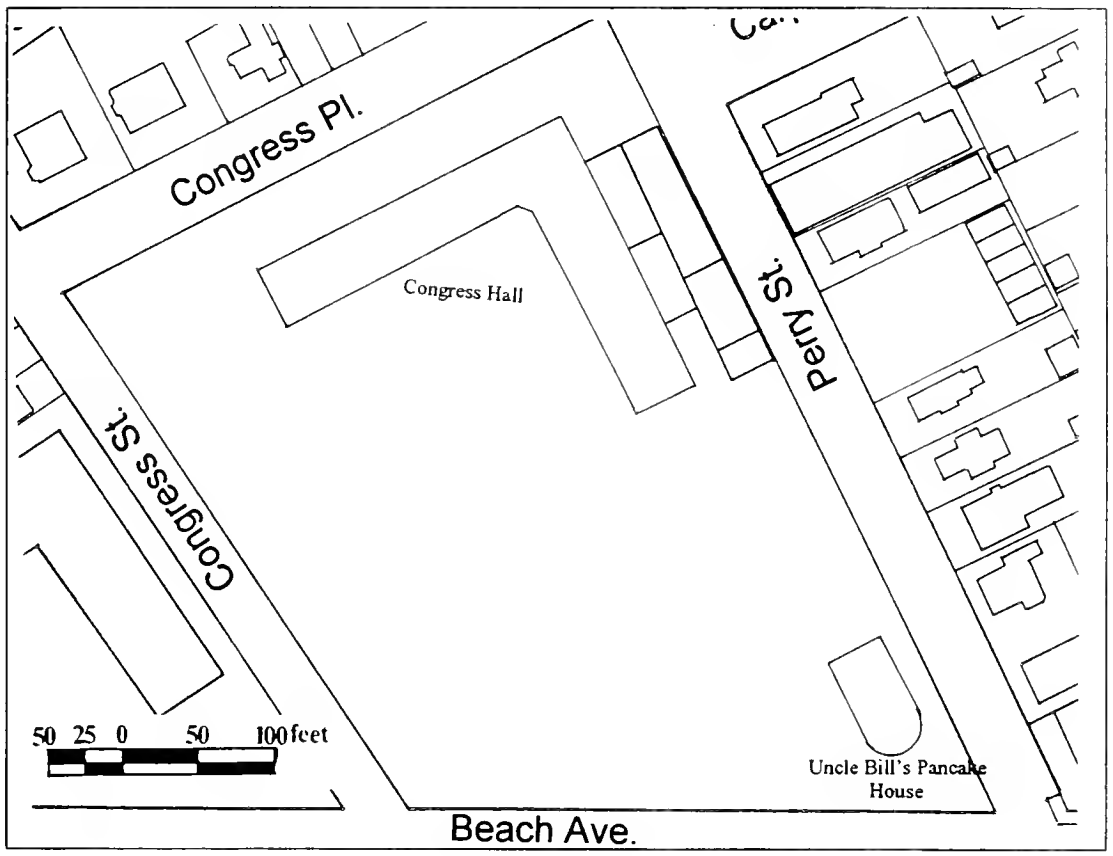
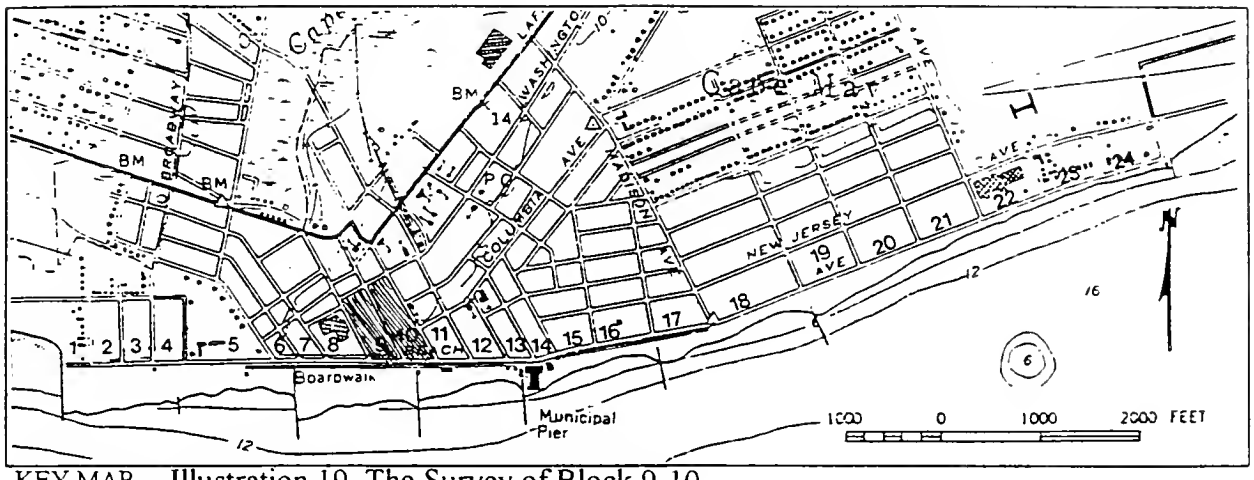


ILLUSTRATION 19.



KEY MAP Illustration 19. The Survey of Block 9-10.

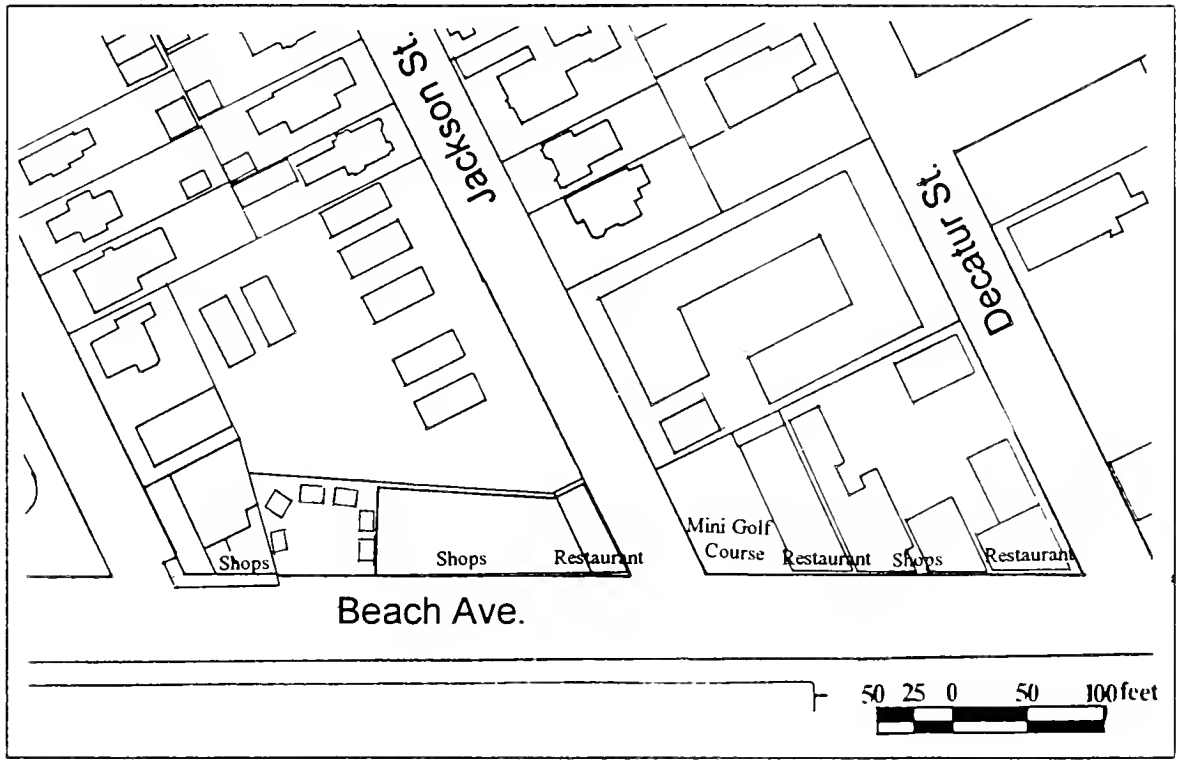
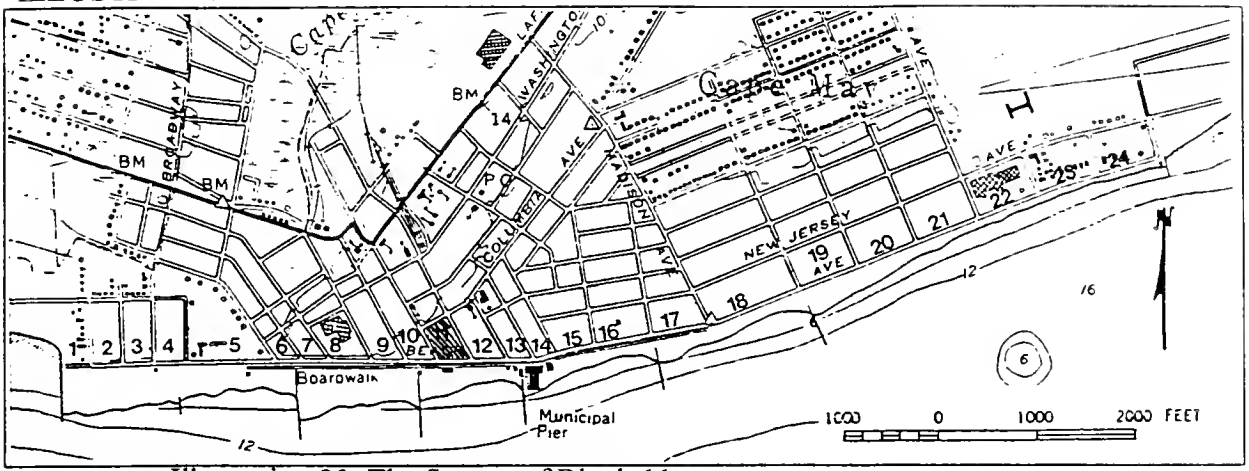


ILLUSTRATION 20.



KEY MAP Illustration 20. The Survey of Block 11.

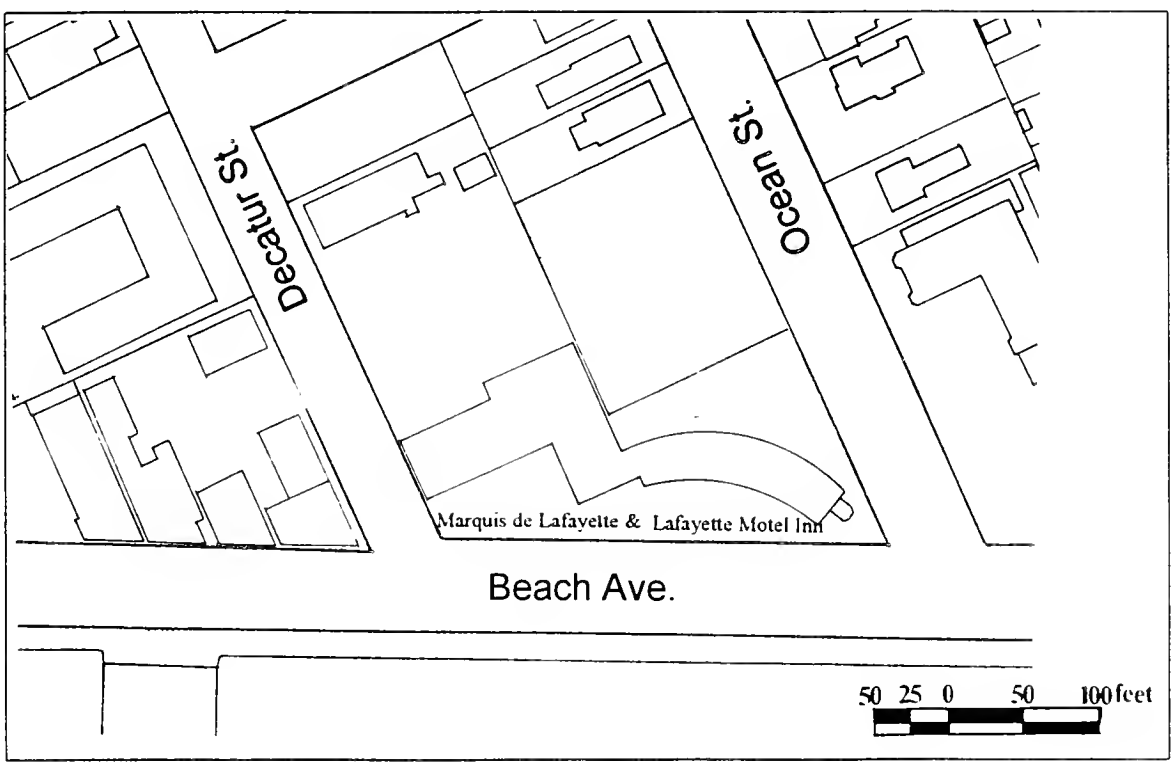
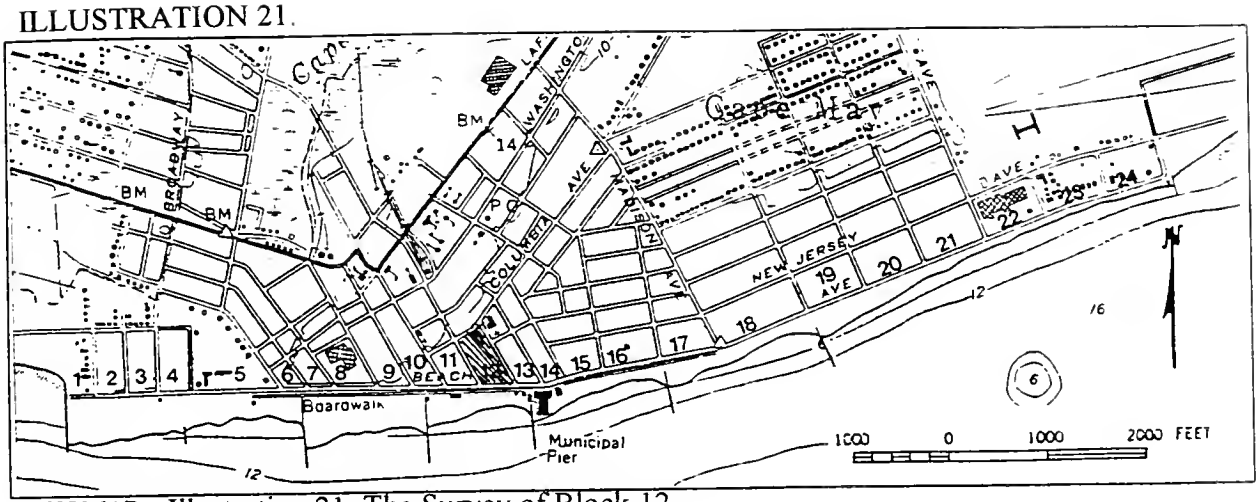
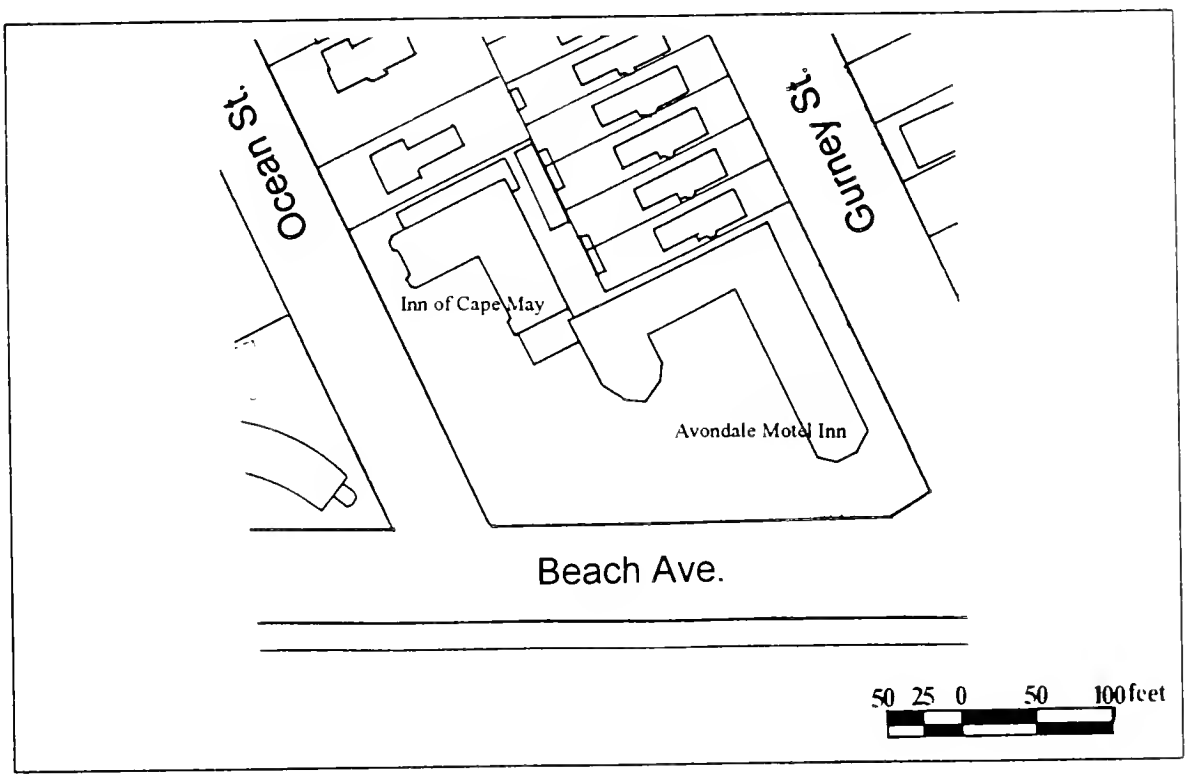


ILLUSTRATION 21.



KEY MAP Illustration 21. The Survey of Block 12.



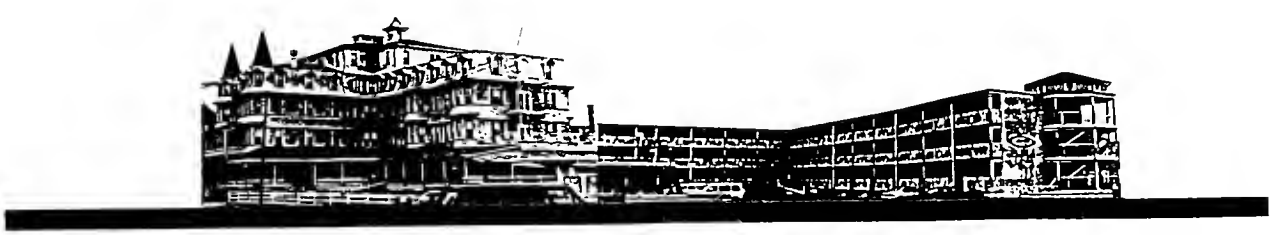
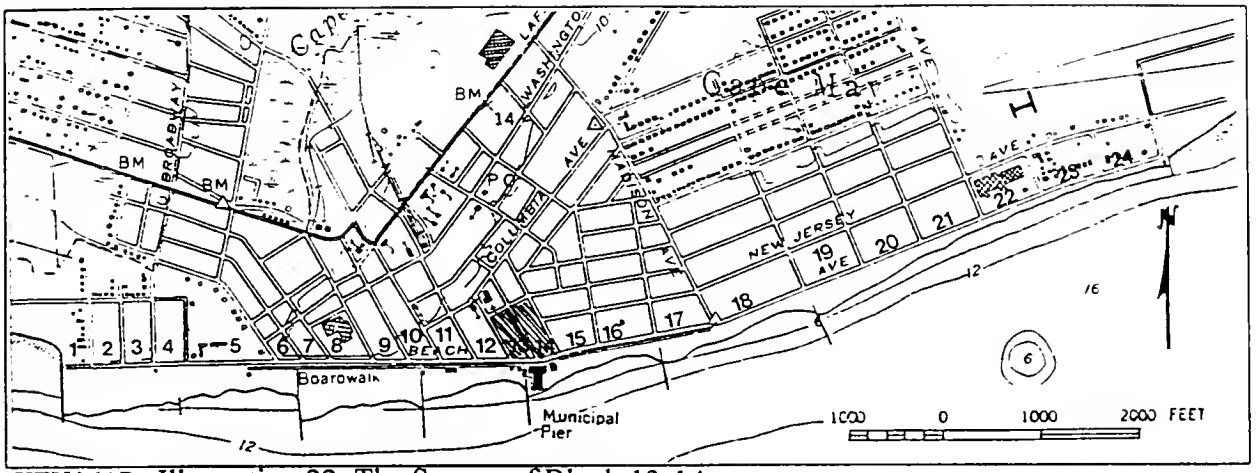


ILLUSTRATION 22.



KEY MAP Illustration 22. The Survey of Block 13-14.

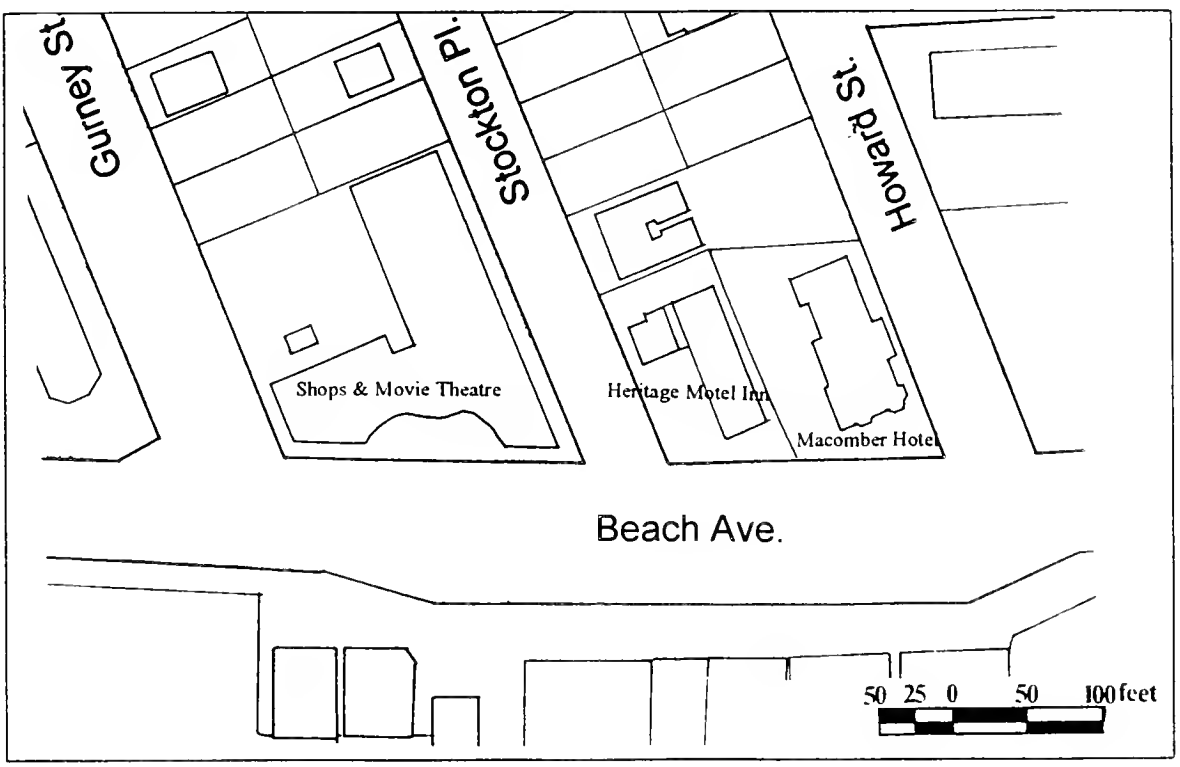
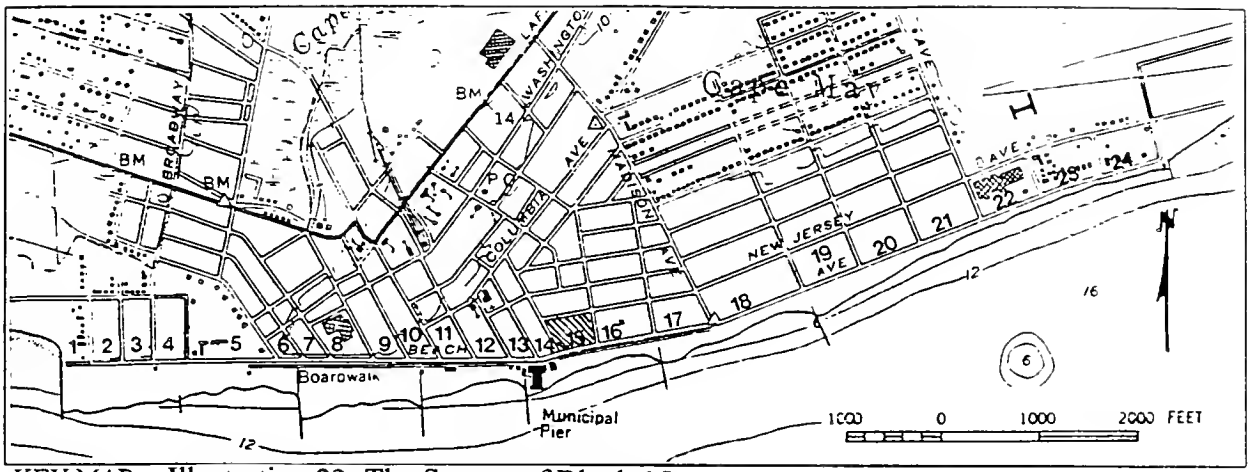


ILLUSTRATION 23.



KEY MAP Illustration 23. The Survey of Block 15.

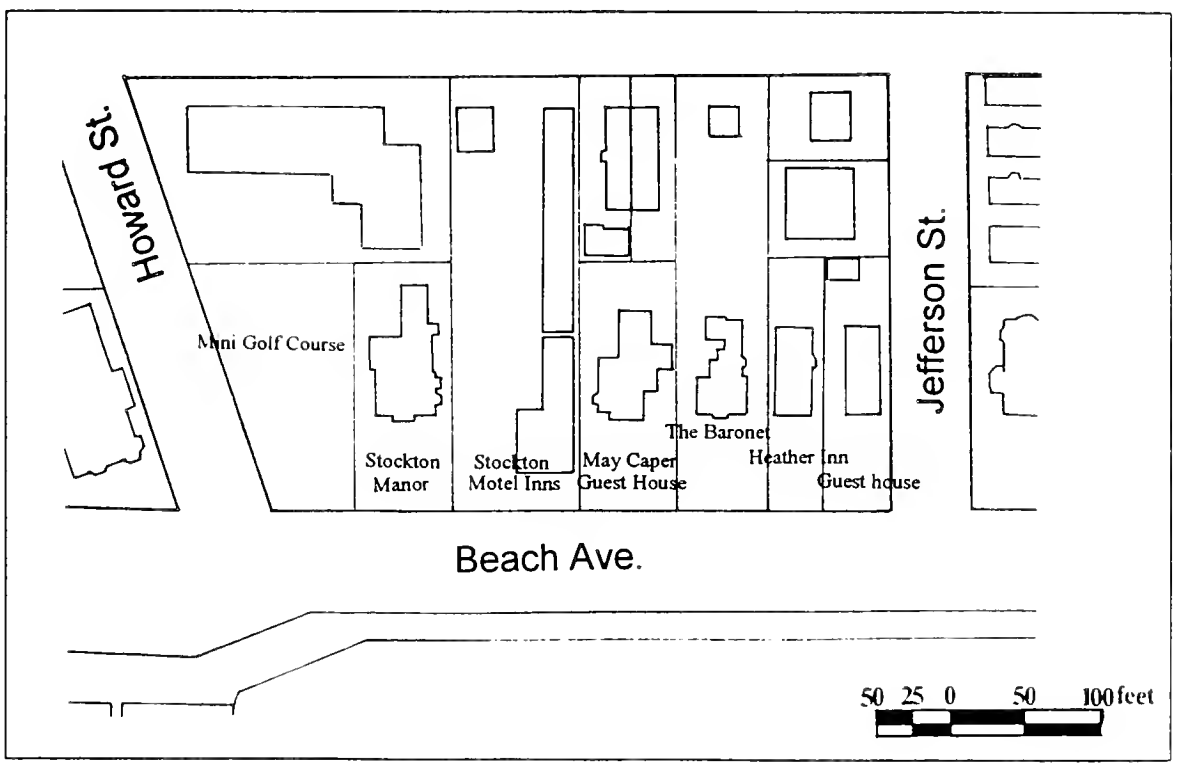
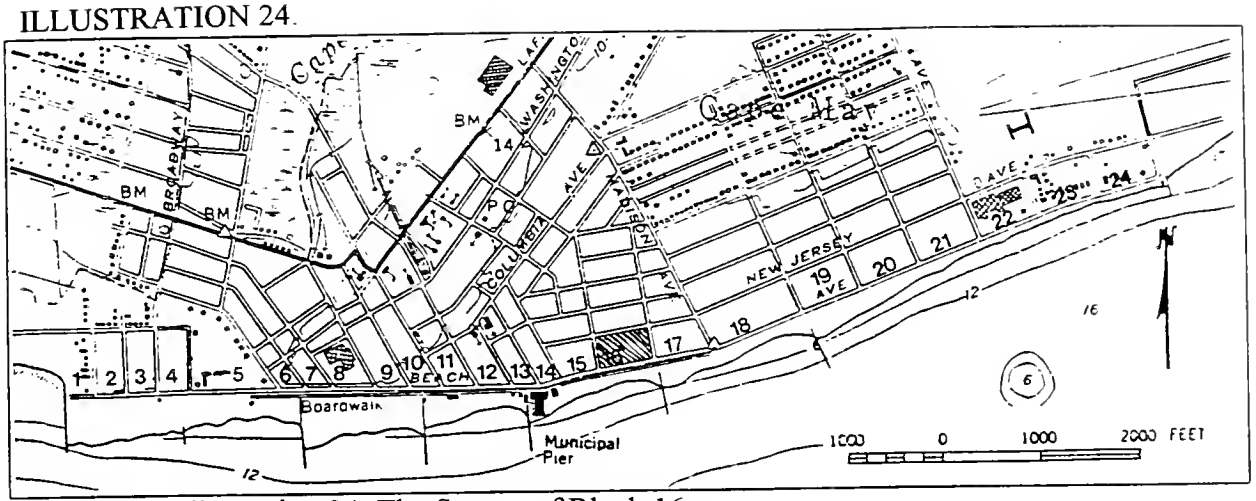


ILLUSTRATION 24.



KEY MAP Illustration 24. The Survey of Block 16.

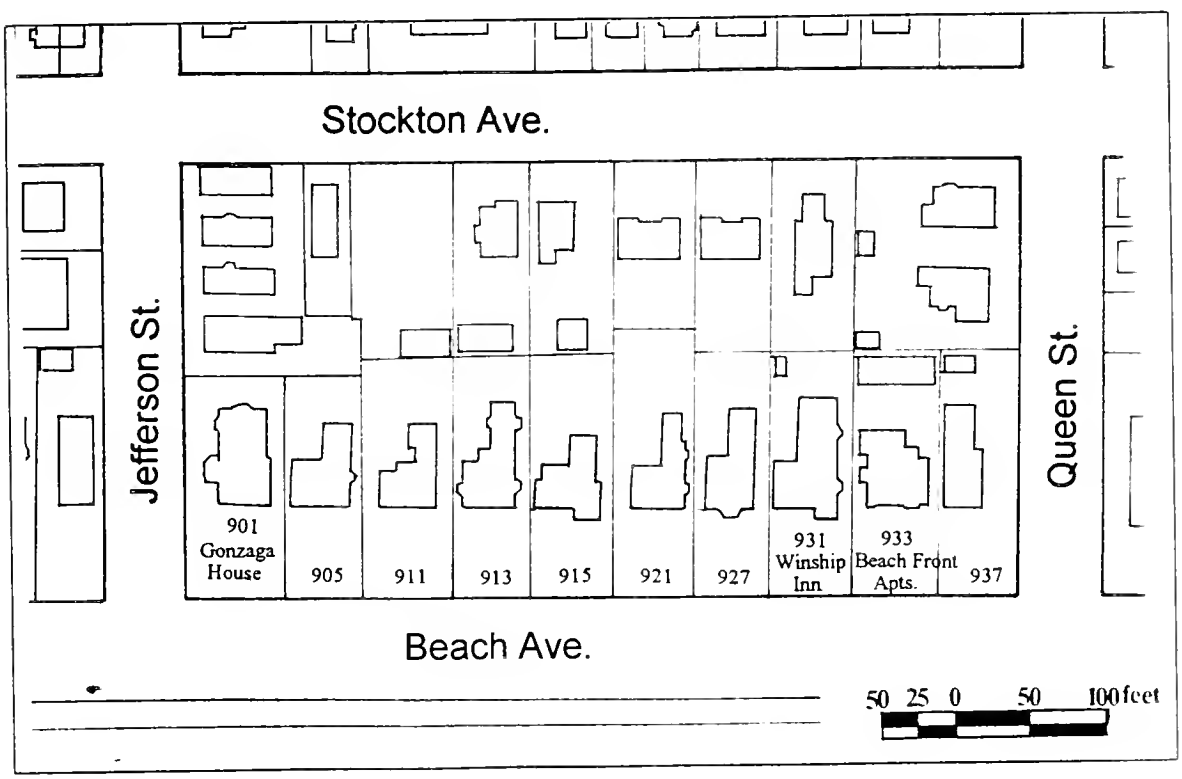
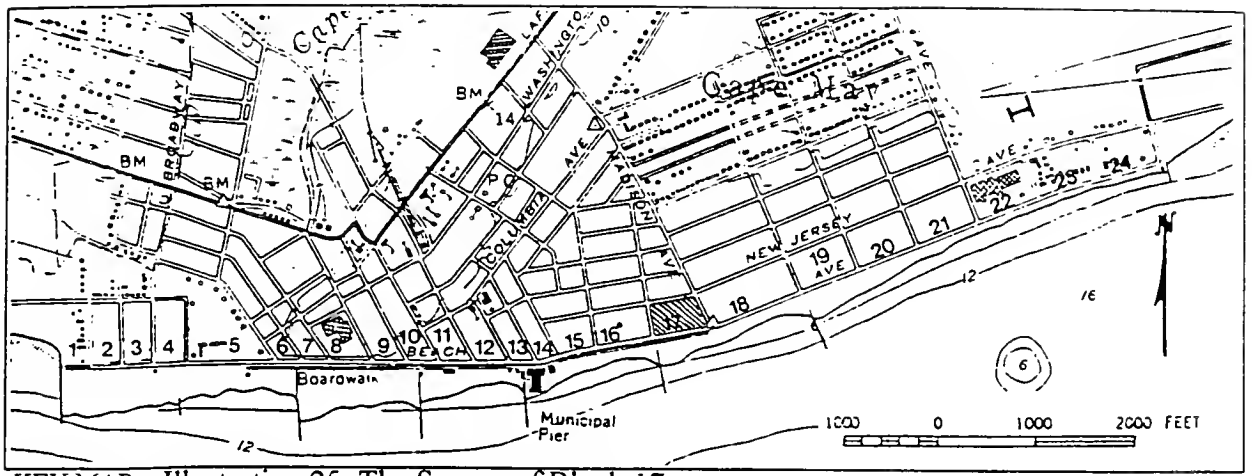


ILLUSTRATION 25.



KEY MAP Illustration 25. The Survey of Block 17.

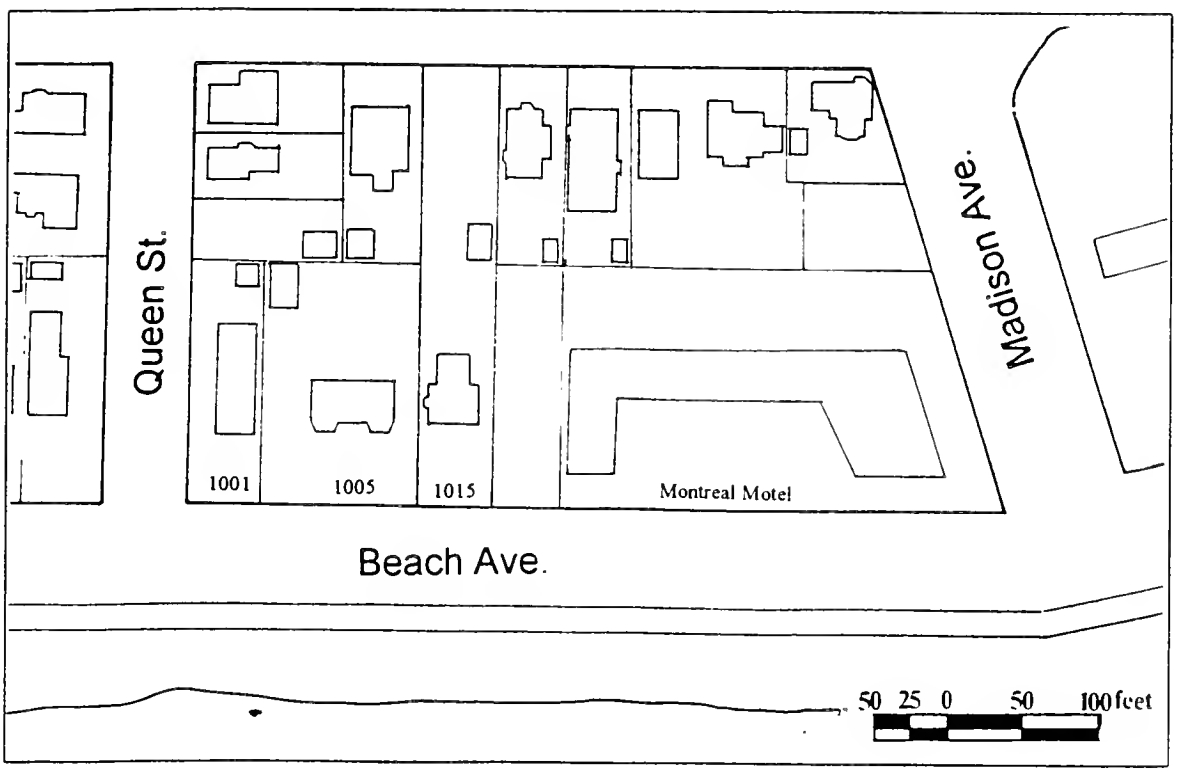
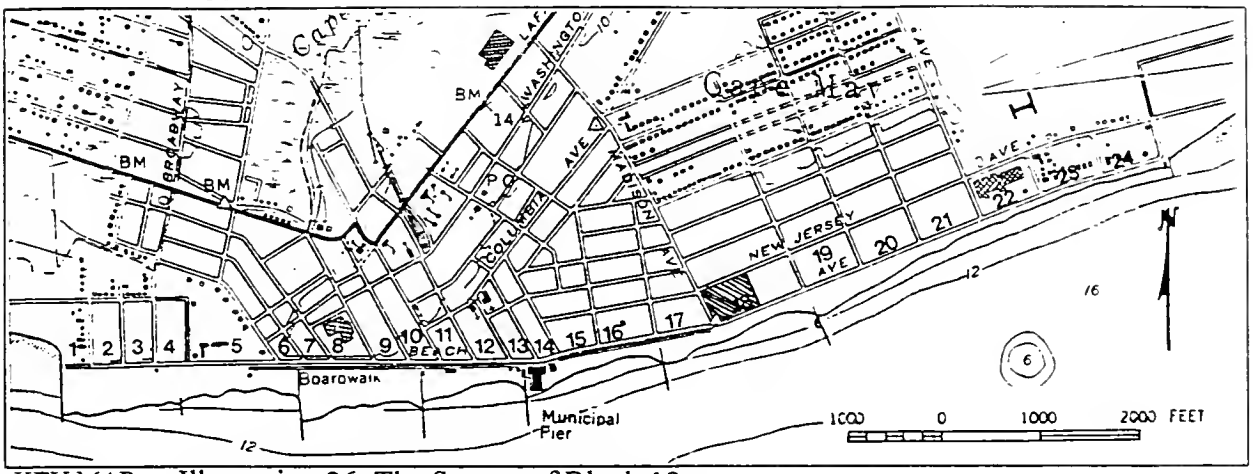


ILLUSTRATION 26.



KEY MAP Illustration 26. The Survey of Block 18.

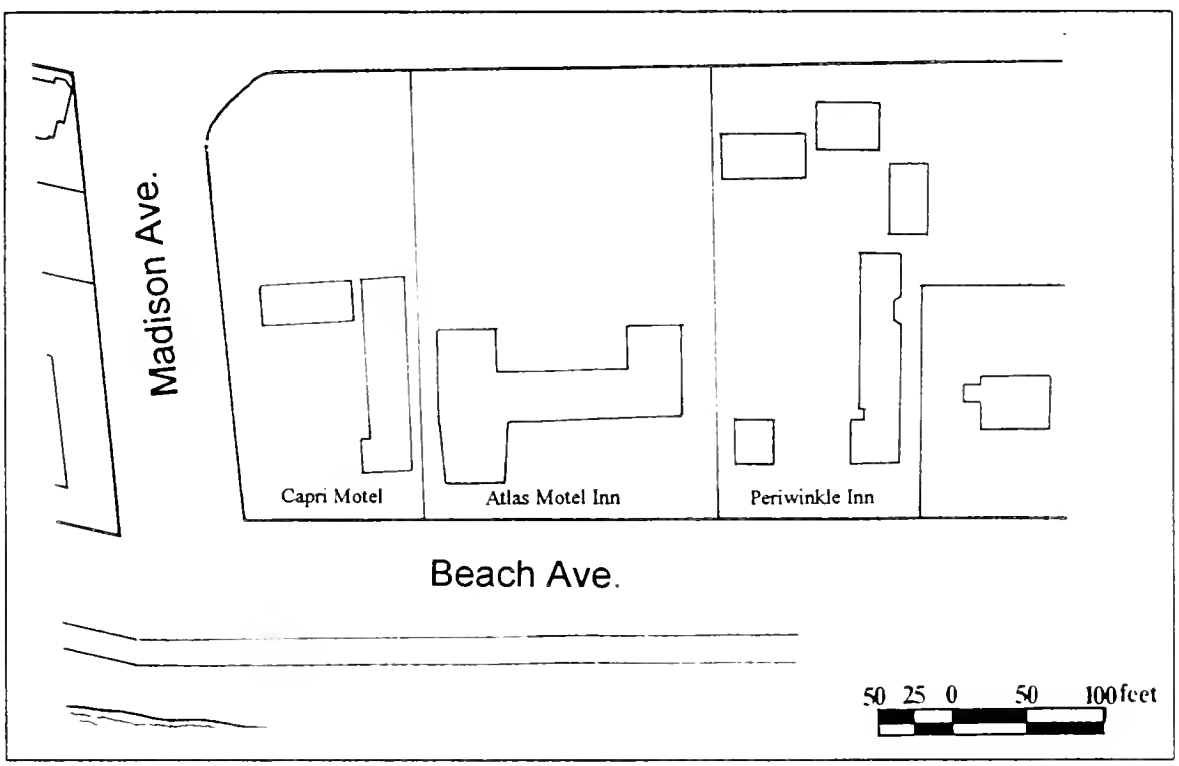
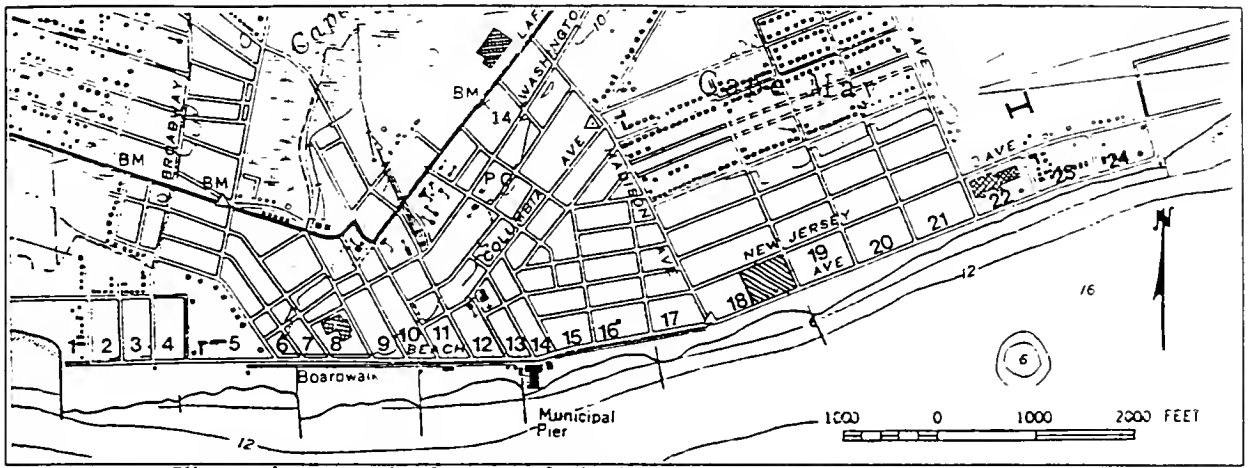
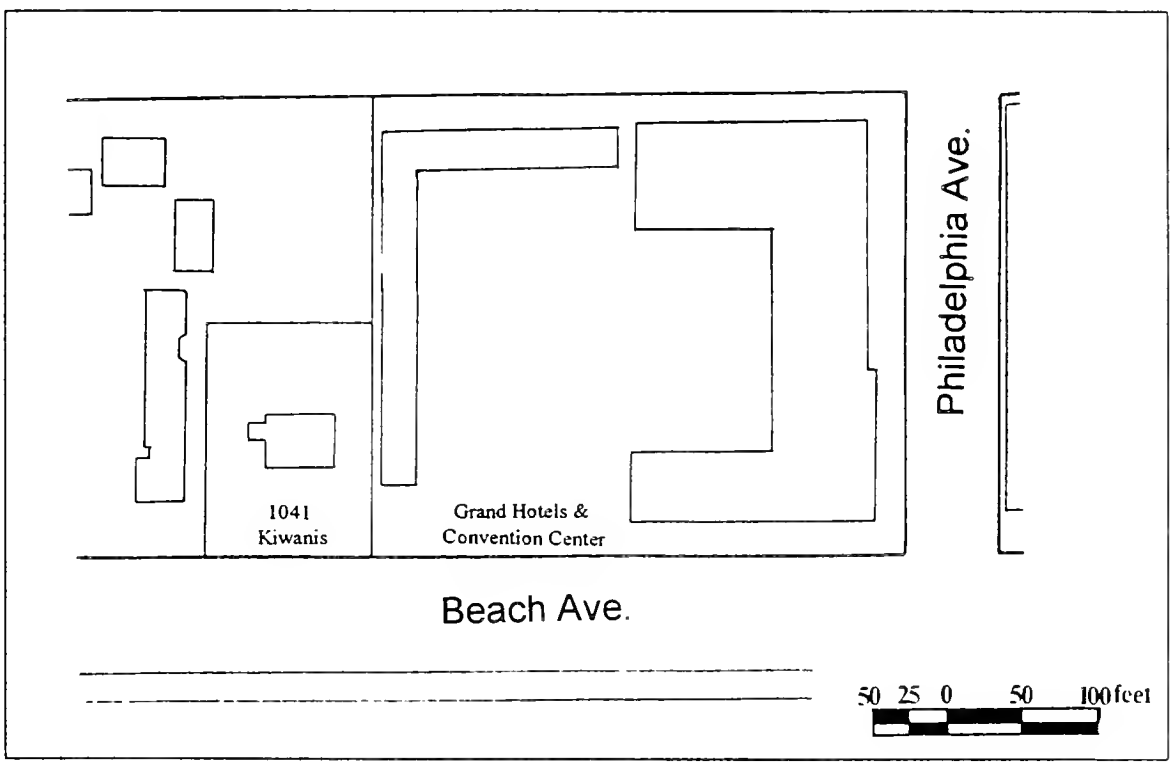


ILLUSTRATION 27.



KEY MAP Illustration 27. The Survey of Block 18.



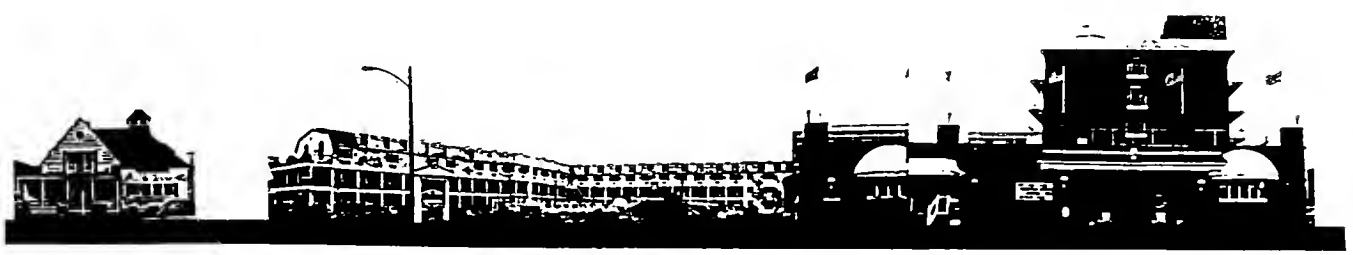
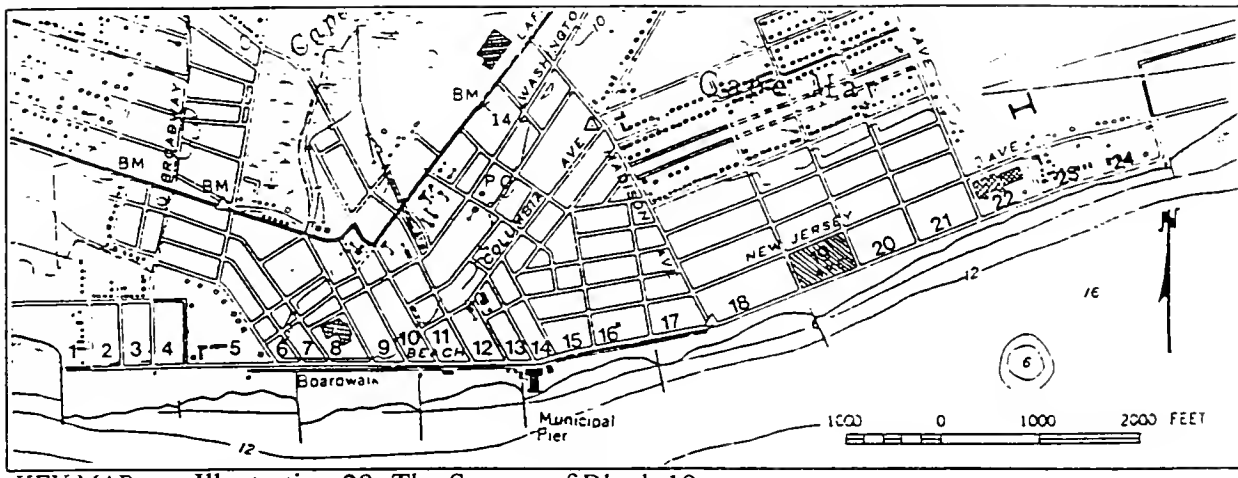


ILLUSTRATION 28.



KEY MAP

Illustration 28. The Survey of Block 19.

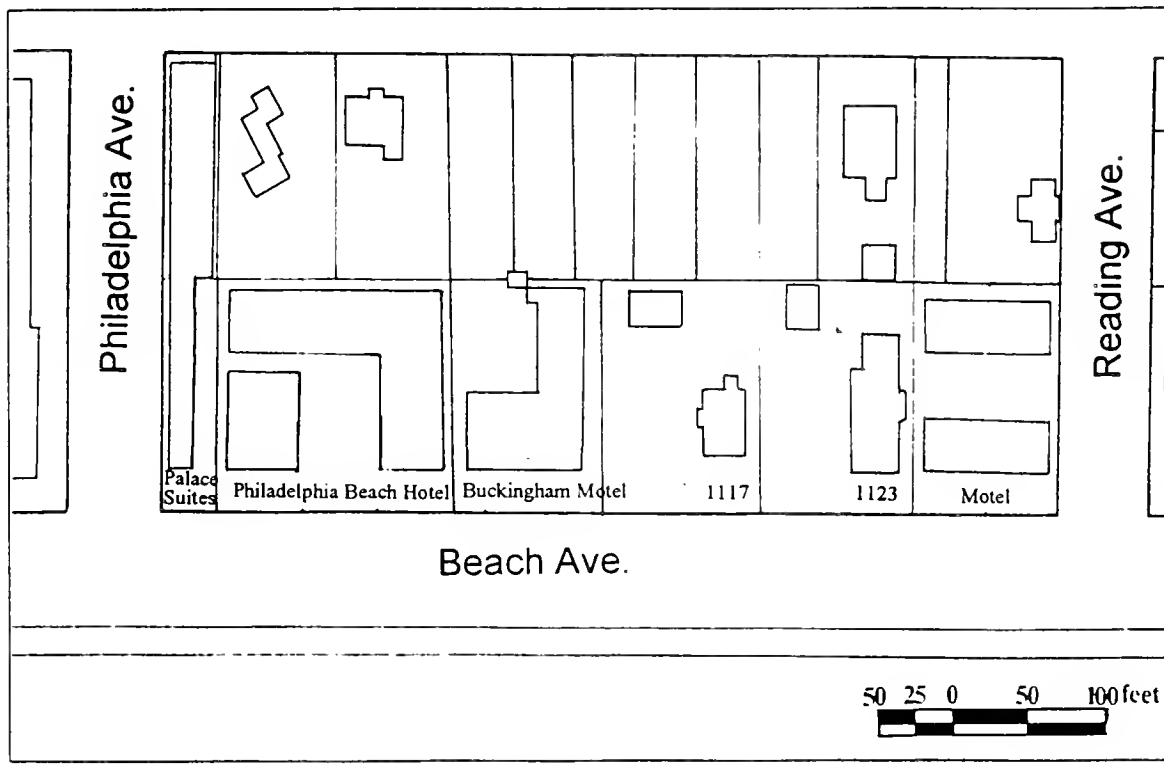
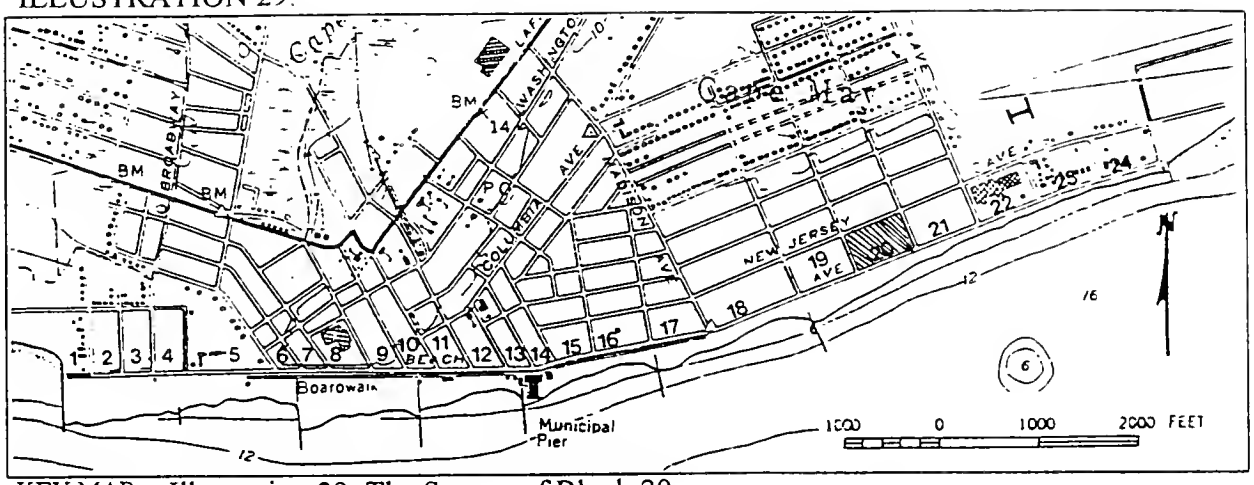


ILLUSTRATION 29.



KEY MAP Illustration 29. The Survey of Block 20.

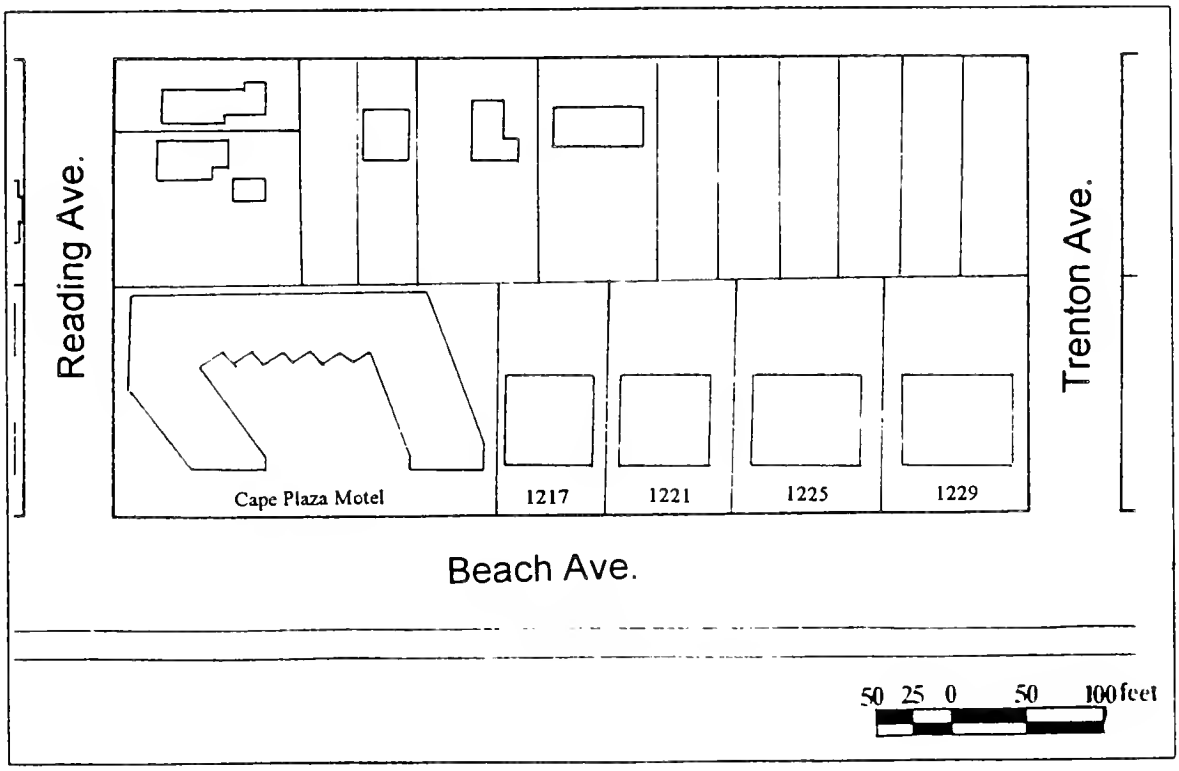
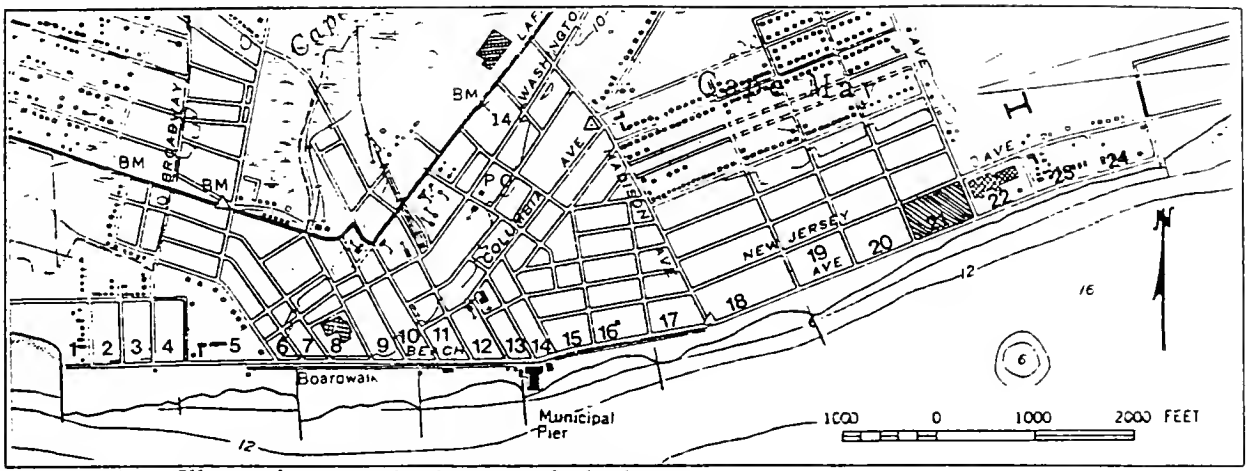


ILLUSTRATION 30.



KEY MAP Illustration 30. The Survey of Block 21.

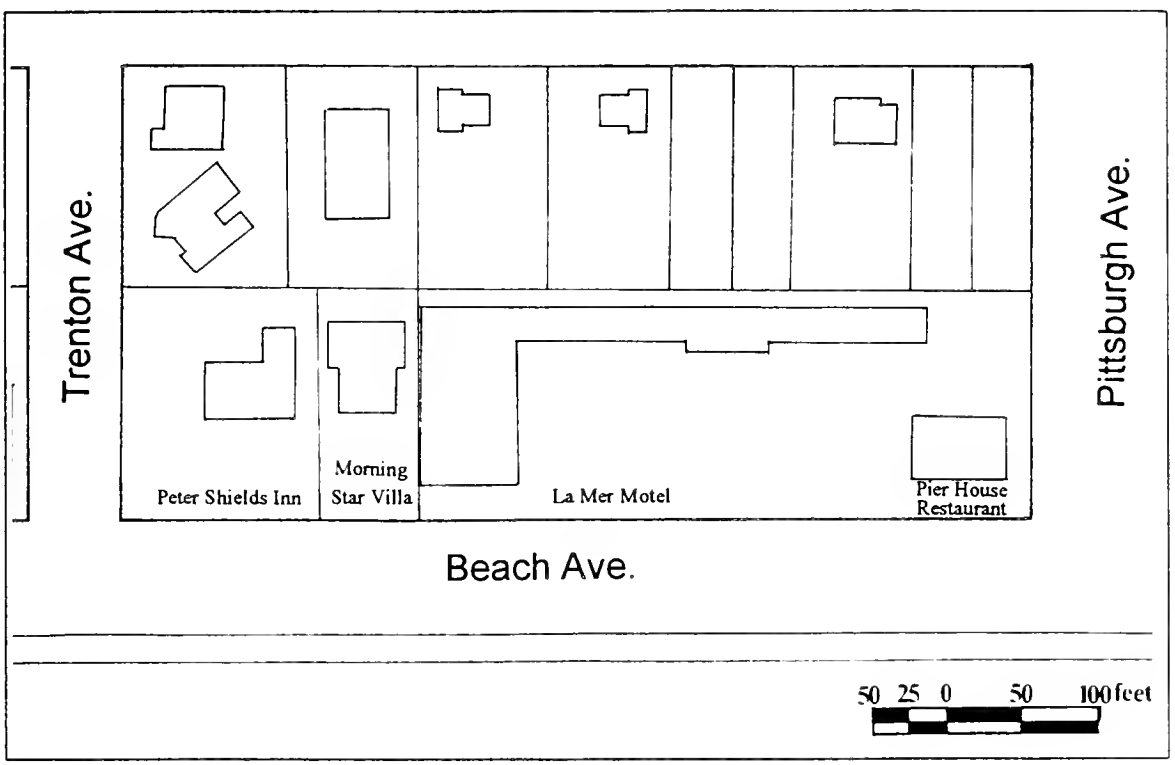
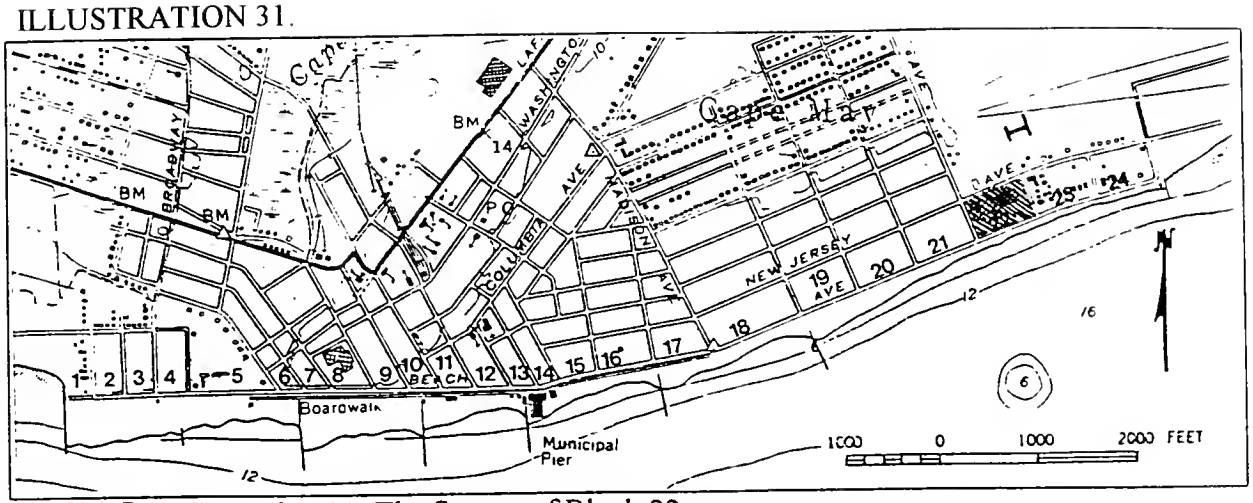


ILLUSTRATION 31.



KEY MAP Illustration 31. The Survey of Block 22.

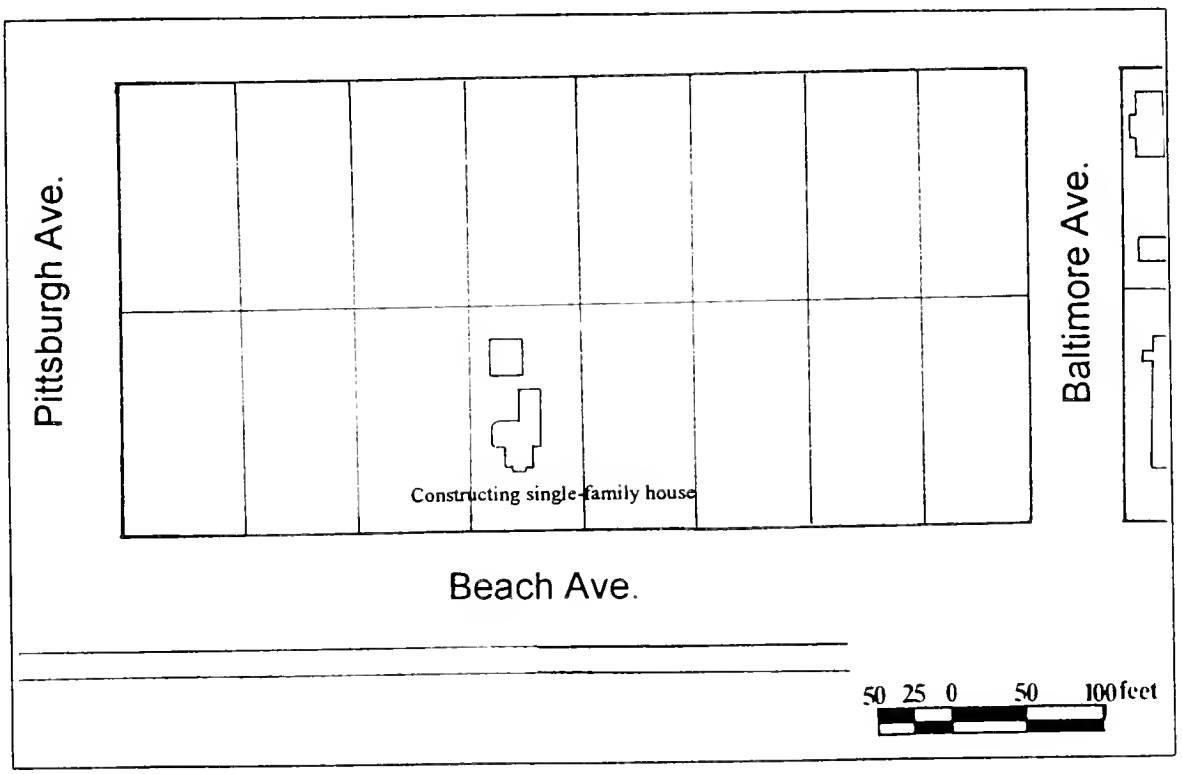
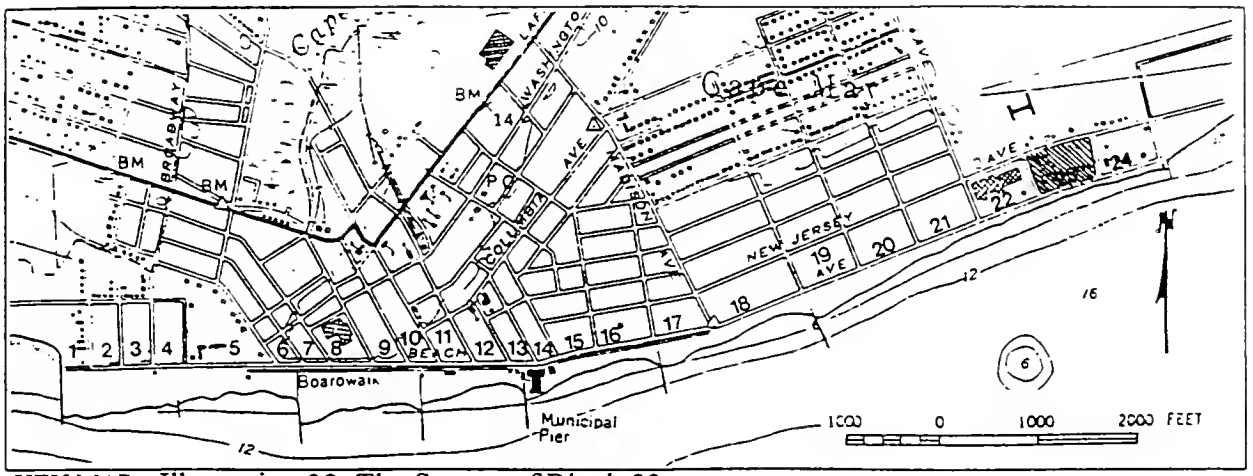


ILLUSTRATION 32.



KEY MAP Illustration 32. The Survey of Block 23.

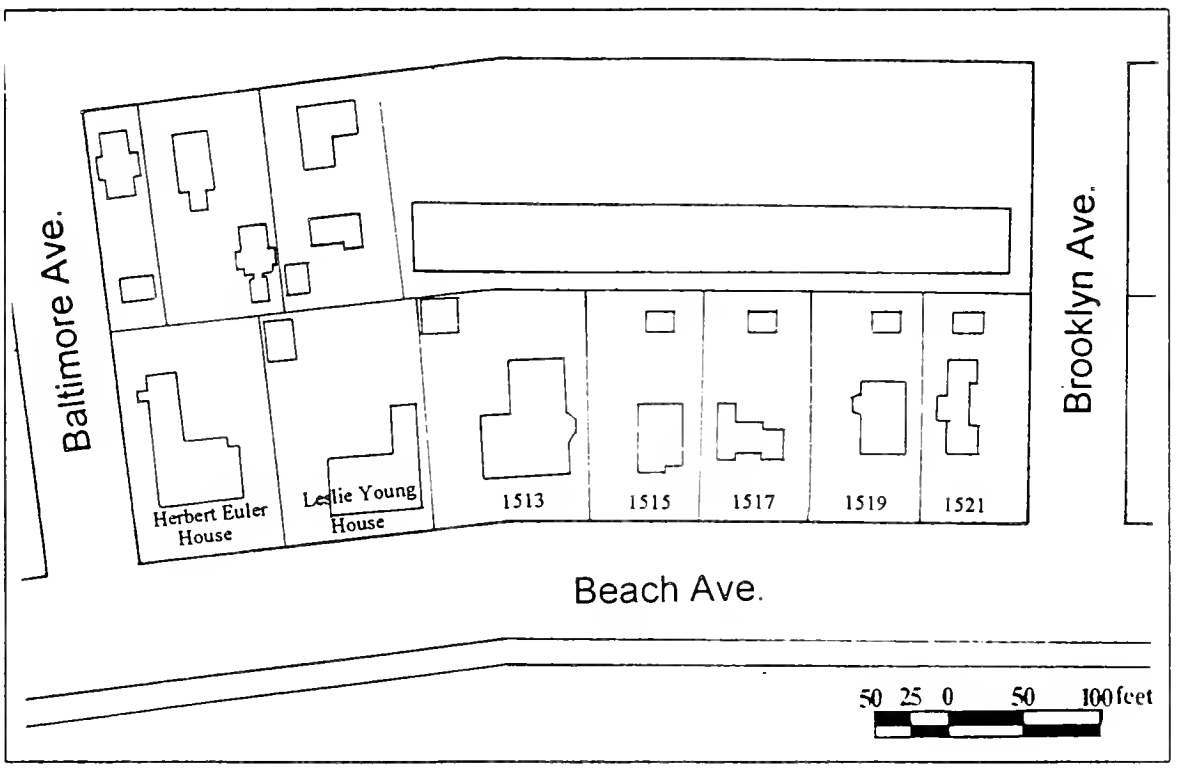
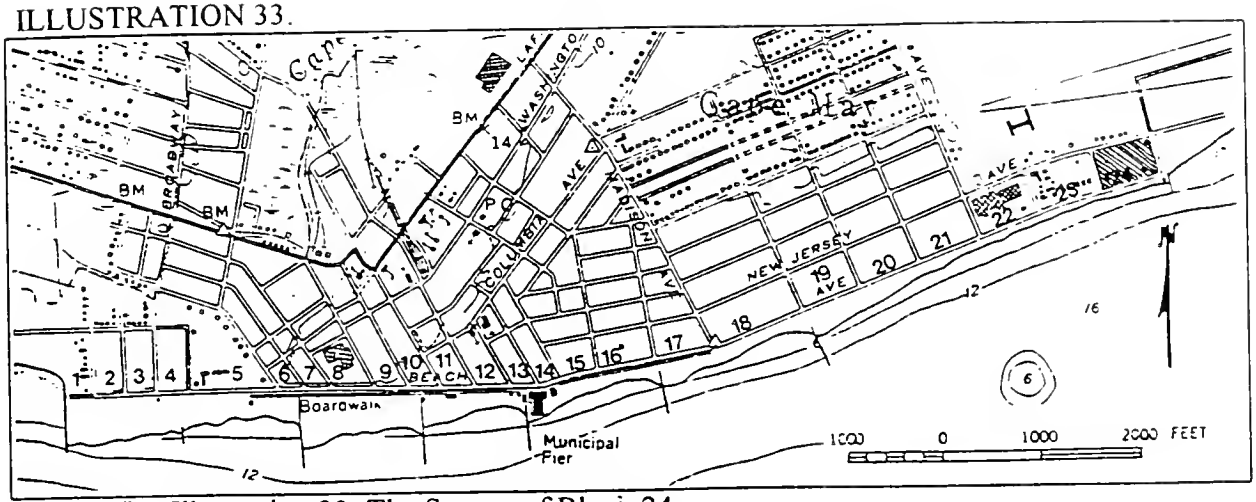
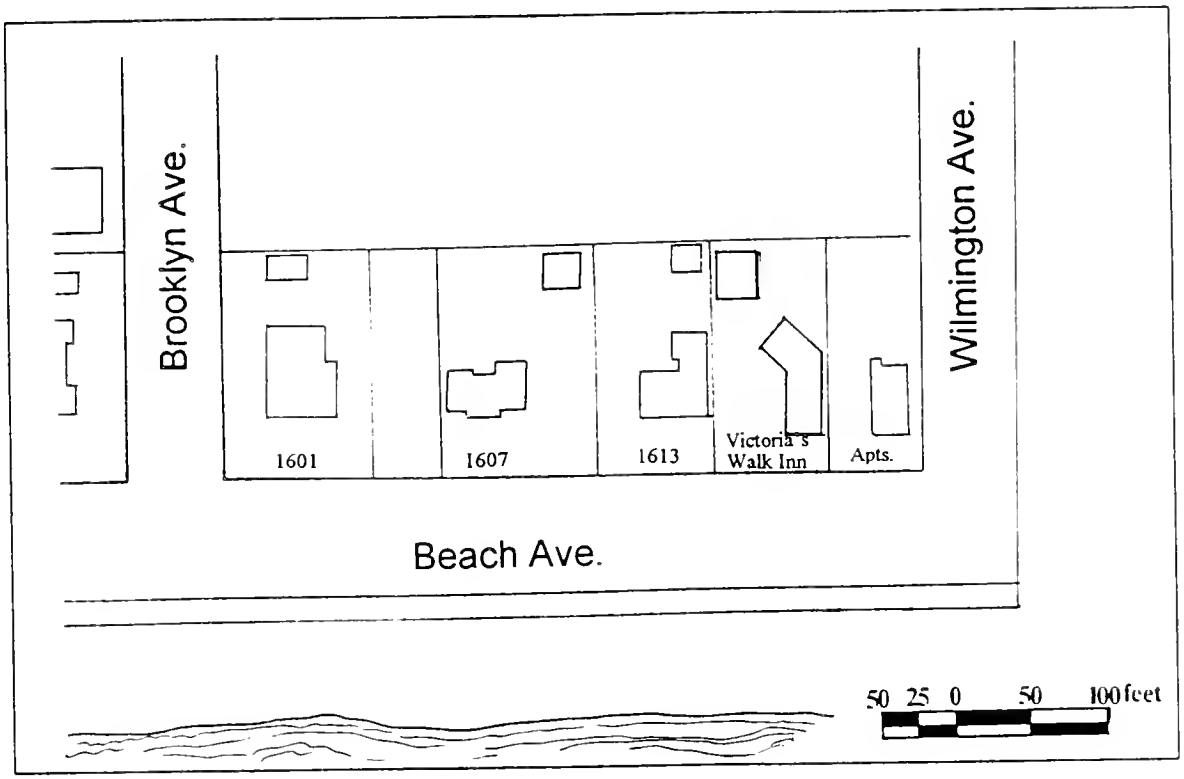


ILLUSTRATION 33.



KEY MAP Illustration 33. The Survey of Block 24.



Bibliography

History/Background

DORWART, Jeffery M. ***Cape May County, New Jersey: The Making of an American Resort Community.*** New Brunswick: Rutgers University Press, 1992.

HISTORIC PRESERVATION COMMISSION OF THE CITY OF CAPE MAY. ***Design Guidelines.*** Cape May, 1993.

HISTORIC PRESERVATION COMMISSION OF THE CITY OF CAPE MAY. ***1993 Update of the Survey of Historic Structures.*** Cape May, 1993.

PITTS, Carolyn, and Michael FISH et al. ***The Cape May Handbook.*** Philadelphia: The Athenaeum of Philadelphia, 1977.

PITTS, Carolyn. ***Inventory - Nomination Form: Cape May Historic District.*** Washington D.C.: United States Department of the Interior, National Park Service, 1976.

SALVINI, Emil R. ***The Summer City by the Sea: Cape May, New Jersey- An Illustrated History.*** New Brunswick: Rutgers University Press, 1995.

SCANGARELLO AND ASSOCIATES. ***City of Cape May 1988 Master Plan Update.*** Surf City, 1989.

THAWLEY, William. ***Cape May: Mirror to the Past.*** Bamegat Light, New Jersey: Exeter House Books Press, 1989.

THOMAS, George E. ***Cape May, Queen of the Seaside Resorts: Its History and Architecture.*** Philadelphia: The Art Alliance Press, 1976.

WILSON, Harold F. ***The Story of the Jersey Shore.*** Princeton: D. Van Nostrand Company, 1964.

Theory

American Society of Civil Engineers, National Association of Home Builders & the Urban Land Institute. ***Residential Streets.*** ???, 1990.

AUER, Michael J. ***Preservation Tax Incentives for Historic Buildings.*** Washington D.C.: U.S. Dept. of the Interior, National Park Service, Cultural Resource, Heritage Preservation Service, 1996.

ASANO, Yoshihiro. ***An Interpretive Approach to the Meaning of Urban Landscape: a Case Study of a Waterfront Landscape in Inner Tokyo.*** Tokyo, 1995.

Baltimore Waterfront Study: Fells Point and Canton Urban Design Plan. Prepared for Charles Center- Inner Harbor Management, Incorporated. Baltimore, 1988.

BENNETT, Paul. ***Public Work.*** Landscape Architecture Joural, vol. 88, no. 2, 1998.

BOYER, M. Christine. ***The City of Collective Memory: Its Historical Imagery and Architectural Entertainments.*** Cambridge: MIT Press, 1994.

BUTLER, Richard and Douglas PEARCE, eds.. ***Changes in Tourism, People, Places, Progress.*** New York: Routledge, 1995.

CARR, Stephen. ***Public Space.*** Cambridge: Cambridge University Press, 1992.

CRAIG-SMITH, Stephen J. and Michael FAGENCE, eds.. ***Recreation and Tourism as a Catalyst for Urban Waterfront Redevelopment: an International Survey.*** Westport, Conn.: Praeger, 1995.

CULLEN, Gordon. ***Townscape.*** London: Architectural Press, 1961.

DELAWARE VALLEY REGIONAL PLANNING COMMISSION. ***Waterfront Developer's Permit Handbook.*** Philadelphia: Delaware Valley Regional Planning Commission; Harrisburg, PA: Pennsylvania Coastal Zone Management Program, Dept. of Environmental Resources, 1989.

DE LONG, David G., Helen SEARING, and Robert STERN, eds.. ***American Architecture: Innovation and Tradition.*** New York: Rizzoli International Publications, 1986.

Draft Guidelines for the Treatment of Historic Landscapes. Technical Preservation Services Branch, Preservation Assistance Division; Washington, D C..: National Park Service, 1992.

DUERKSEN, Christopher J., ed. ***A Handbook on Historic Preservation Law.*** Washington D.C.: The Conservation Foundation & the National Center for Preservation Law Press, 1983.

FITCH, James Marston. ***Historic Preservation: Curatorial Management of the Built World.*** Charlottesville: University of Virginia Press, 1990.

FRANCK, Karen A. & Lynda H. SCHNEEKLOTH, ed. ***Ordering Space: Types in Architecture and Design.*** New York: Van Nostrand Reinhold Press, 1994.

Gettysburg Historic Pathway Plan. Prepared by Gettysgurg Historic Pathway Task Force, Main Street Gettysburg, Inc. and Division of Park and Resource Planning, Mid-Atlantic Regional Office, National Park Service.

GIBBONS, Johanna & Bernard OBERHOLZER. ***Urban Streetscapes: A Workbook for Designers.*** Oxford: BSP Professional Books Press, 1992.

HARNEY, Andy Leon. ***Reviving the Urban Waterfront.*** Partners for Livable Places, 1980.

HAYDEN, Dolores. ***The Power of Place: Urban Landscapes as Public History.*** Cambridge: MIT Press, 1995.

HUDSPETH, Thomas Richard. ***Citizen Participation in Revitalization of the Burlington, Vermont, Waterfront.*** Burlington, VT: Environmental Program, University of Vermont, 1982.

JACKSON, John Brinckerhoff. ***A Sense of Place, a Sense of Time.*** New Haven: Yale University Press, 1994.

JACOBS, Allan B. ***Great Street.*** Cambridge: MIT Press, 1993.

JAKLE, John A. ***The Visual Elements of Landscape.*** Amherst: The University of Massachusette Press, 1987.

KASS, Stephen L., Judith M. La BELLE, and David A. HANSELL. ***Rehabilitating Older and Historic Buildings***. 1993.

LEE, Antoinette, ed. ***Past Meets Future: Saving America's Historic Environments.*** Washington D.C.: Preservation Press, 1992.

Lowell Historic Preservation Commission. ***Preservation Plan.*** Lowell, MA., 1981.

LOWENTHAL, David. ***The Past is a Foreign Country.*** New York: Cambridge University Press, 1985.

LYNCH, Kevin. ***The Image of the City.*** Cambridge: MIT Press, 1960.

LYNCH, Kevin. ***What Time is This Place?*** Cambridge: MIT Press, 1972.

MOHNEY, David & Keller EASTERLING, ed. ***Seaside: Making a Town in America.*** New York: Princeton Architectural Press, 1991.

O'CONNELL, James C. ***Cape Cod Heritage: New Directions for an Old Resort.*** Historic Preservation Forum, Journal of the National Trust for Historic Preservation, vol. 8, no. 4, 1994.

ROBERTS, Wallace & Todd, Louis GERGAR & Associates, Inc.. ***Hudson Waterfront Walkway Plan and Design Guidelines.*** 1984.

RUBENSTEIN, Harvay M. ***A Guide to Site Planning and Landscape Construction.*** New York: John Wiley, 1996.

SCHEER, Brenda Case & Wolfgang F.E. PREISER, ed. ***Design Review: Challenging Urban Aesthetic Control.*** An International Thomson Publishing Company, 1994.

SEIFERT, Donna J. ***National Register Bulletin 21: Defining Boundaries for National Register Properties.*** Washington D.C.: U.S. Dept. of the Interior, National Park Service, National Register of Historic Places, National Register, History and Education, 1995.

STEELE, Fritz. ***The Sense of Place.*** Boston: CBI Publishing, ???

URRY, John. ***The Tourist Gaze, Leisure and Travel in Contemporary Societies.*** London: Sage, 1990.

UZZEL, David. ***Heritage Interpretation: The Visitor's Experience.*** London & New York: Belhaven Press, 1989.

WEEKS, Kay, D. and Anne E. GRIMMER. ***The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guideline for Rehabilitating Historic Buildings.*** Washington D.C.: U.S. Dept. of the Interior, National Park Service, Preservation Assistance Division, 1992.

WEEKS, Kay, D. and Anne E. GRIMMER. ***The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings.*** Washington D.C.: U.S. Dept. of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Heritage Preservation Service, 1995.

WEEKS, Kay, D. ***New Exterior Additions to Historic Buildings: Preservations Concerns.*** Preservation Briefs. Washington D.C.: U.S. Dept. of the Interior, National Park Service, Preservation Assistance Division, Technical Preservation Services, no.14, 1984.

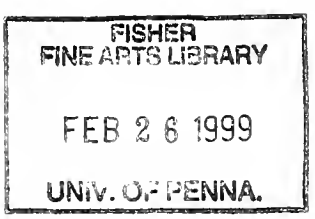
WHITEHAND, J.W.R. & P.J. LARKHAM, ed. ***Urban Landscapes: International Perspectives.*** London: Routledge, 1992.

Anne & Jerome Fisher

FINE ARTS LIBRARY

University of Pennsylvania

Please return this book as soon as you have finished with it. It must be returned by the latest date stamped below.



3 1198 02418 1765
N/1198/02418/1765X

N/1198/02418/1765X